Music Education

TWENTY-FIFTH YEARBOOK, PART II

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THE

THIRTY-FIFTH YEARBOOK

OF THE

NATIONAL SOCIETY FOR THE STUDY OF EDUCATION

PART II
MUSIC EDUCATION

Prepared by the Society's Committee on Music Education

WILLIS L. UHL (Chairman), FRANCIS L. BACON, JOHN W. BEATTIE, PETER W. DYKEMA, RUSSELL V. MORGAN, JAMES L. MURSELL, AND ANNE E. PIERCE

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Edited by

GUY MONTROSE WHIPPLE

THIS PART OF THE YEARBOOK WILL BE DISCUSSED AT THE SAINT LOUIS MEETING OF THE NATIONAL SOCIETY, TUESDAY, FEBRUARY 25, 1936, 8:00 P.M.

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EDITOR'S PREFACE

As long ago as 1924, when the newly organized Board of Directors held its first meeting at Cleveland, the suggestion was made, at that time by the Secretary of the Society, that "Musical Appreciation" should be one of the topics listed for consideration in planning the yearbooks of the Society.

For various reasons, this proposal was not developed until eight years later, when, at the Atlantic City December meeting of the Board, there was discussion of a proposal to produce a yearbook on "The Fine Arts." It was then concluded that it would be better to select for a yearbook a restricted portion of this field, and to that end Director Uhl was asked to draw up for presentation at the next meeting of the Board a report on the feasibility of a yearbook on music in the public schools.

At the Minneapolis meeting, in February, 1933, Director Uhl's report listed the nucleus of a committee that might prepare the proposed yearbook, and also outlined in considerable detail the chapters and the main subtopics in each that might properly be included.

At the Cleveland meeting of the Board, one year later, there was further discussion of this outline and particularly of the problem of selecting a suitable personnel to produce an authoritative presentation, comparable in the field of music to the very successful *Twenty-Fourth Yearbook* in the field of reading. At this time the Board became convinced that, at least as far as music was concerned, it would be desirable to go outside the membership of the Society in the selection of a yearbook committee. Accordingly, it was voted to abrogate the regulation that had prevailed for some years whereby the Society's yearbook committees were restricted to active members of the Society.

Fortified by this widening of the range of selection of personnel and by a preliminary appropriation of five hundred dollars to subsidize the preparation of materials, Director Uhl, who was then formally appointed chairman of the Society's Committee on Music Education, proceeded actively with his plans for organization, as he recounts in the "Introduction" that follows. The list (page iv) of members of his Committee and of its associated contributors will make it evident what pains were taken to insure expert treatment of the various topics and a representative expression of the views of those who are prominently identified with music education in this country.

Even with the notable list of contributors, however, the manuscript

of this yearbook seemed uncertain of completion when the Board met at Atlantic City in February of 1935. An additional appropriation of four hundred dollars was then made available to Chairman Uhl in order that his Committee might assemble for another extended meeting. This meeting, supplemented by intensive work by all concerned, made it possible to complete the manuscript at the twelfth hour, so to speak.

The editor's non-professional interest in music and his somewhat sketchy familiarity with its place in the public school and with the newer ideas of its place outside the school do not justify him in attempting expert comment upon the contents of this yearbook; nevertheless, there may be mentioned two distinct impressions gained while editing the material: first, that the presentation is eminently sane and practical — that, in other words, it is remarkably free from the emotional temperamentality that many persons persistently associate with the utterances of those professionally concerned with music; second — what is perhaps only another aspect of the first impression — that the greater part of this yearbook can be read with distinct profit by superintendents of schools, curriculum supervisors, and other school administrators, even if they personally can't tell *Yankee Doodle* from *God Save the King.*

G. M. W.

INTRODUCTORY STATEMENT

This Yearbook has been prepared in recognition of the growing interest in music in American schools. The purpose of this undertaking has been to provide administrators and teachers with an authentic statement of the basic principles of music education and an account of the various music activities in schools. In carrying out this purpose, there has been close coöperation with many of the leaders of our sister organization, the Music Educators' National Conference, several of whose officers have contributed to this volume.

A tentative outline for this Yearbook was presented by the chairman to the Board of Directors of the Society in 1933. During the following year, a committee was selected. This committee held a three-day conference in Chicago in April, 1934.

At that conference, a brief outline of possible topics was used as a basis for the Committee's discussions. These topics led to the consideration of many unsettled problems in music education — problems that often lead to conflicting judgments and practices. The Committee decided early to adopt a positive approach to these controversial issues, believing that the outcome of such an approach would be no less sound than would be the outcome if an argumentative or negative approach were adopted. This approach did not restrict the Committee unduly, nor did it exclude somewhat varying views about certain issues. The approach was recognized by the authors as one that would encourage the preparation of the best practical statements now possible for each of them to make. This Yearbook is believed to be, therefore, a defensible working basis for a program of school music.

During the eighteen months following the first committee meeting, the contributions of a score of authors were obtained. Each contributor evinced an intense interest in the improvement of music education in America. This interest appears to be the common denominator of professional thought about music. These contributions were abstracted, and the abstracts were sent to the members of the Committee two weeks before their second three-day conference of October, 1935. During the conference, the members read and discussed the entire manuscript. In its final form, the Yearbook is representative of the Committee as a whole; there is no minority report.

The Committee in general and the chairman in particular are deeply obligated to the Music Educators' National Conference. Without the

years of preliminary work of that organization, and without its continuing counsel and activity, this project could not have been finished. Numerous other musicians also have been of great service to us. Finally, to our collaborators, we express our sincere thanks for distinctive contributions to our Society.

WILLIS L. UHL, *Chairman*

SECTION I

GENERAL PRINCIPLES AND EDUCATIONAL RELATIONS

CHAPTER I

PRINCIPLES OF MUSIC EDUCATION

JAMES L. MURSELL
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I. IMPORTANCE OF A STATEMENT OF PRINCIPLES

Earlier discussions of music education have turned usually on questions of procedure. Owing to the close relation of method to teaching, this condition was perhaps inevitable at a time when the music programs of our schools were taking shape, and the entire movement was not well established. But, within recent years, there has been a notable growth of interest in controlling principles and a tendency, in which many have participated, to seek a guiding philosophy of music education. We may welcome this growth of interest as a sign of increasing maturity and of the deepening sense of responsibility that has come with the successful promotion of school music. Controlling principles have many values, five of which we may note in the points that follow. Later in this chapter, psychological, social, and economic principles are presented.

1. Controlling principles indicate the directions in which valid progress must be sought in future activities in music education.

2. Controlling principles are criteria for judging procedures of all kinds. Most of the practical questions that music educators must face can be decided intelligently only in the light of such principles.

3. Controlling principles provide a unified and coherent view of music education in all its aspects. Such a unified view is urgently needed. We are confronted with divisions between music education in schools and in private studios, between 'applied' and 'theoretical' music, between vocal and instrumental programs in our schools, between the work of conservatories and of academic departments of music, and between music education for the professional and for the amateur. Such divisions have caused most serious misunderstandings and a grave waste of energy, and they have measurably compromised the general aim of promoting music in the life of our country. A common and sympathetic understanding, despite divergent functions, must

be sought through a body of principles on which it is possible for all to agree.

4. General principles are applicable to all situations. Even though procedures may, and indeed must, differ widely, they should be in conformity with general principles. What can and should be done will vary certainly as between school systems with adequate staff, time allowance, and equipment and those where opposite conditions prevail, as between the administrative units of the school system, and between rural and urban schools. But it is urgent that all such procedures be planned and directed, as far as possible, toward the achievement of certain common aims.

5. General principles provide a rational basis for the defense of the music program to general educators, to members of school boards, and to the public at large.

II. Psychological Principles of Music Education

The following seem to be the most important psychological foundations for any valid program of music education.

1. The Music Program Is an Organized Opportunity for Esthetic Experience

An esthetic experience in music is one in which a person enjoys music. Whether as a listener or as a performer, therefore, one who is engaged in such an experience is actively participating in musical beauty. This, perhaps, is the most fundamental consideration of all. We have here a principle whose application can by no means be left to chance. It is necessary, consciously, deliberately, and critically, to formulate all our procedures to achieve it. Nothing can be more futile than to teach music as a sort of routine, in the vague hope that compelling esthetic experiences will follow. The primary and essential educational value of music consists of the opportunity it furnishes for joyously participating in music.

Two aspects of esthetic experience are present in the enjoyment of music. These aspects are never separated in such an experience, and they are separated here only for emphasis upon their principal characteristics. One aspect can be described as awareness, interest, and insight regarding music, and the other as emotional expression through music. While increasing awareness, interest, and insight regarding tonal effects should be present in all music education, these conditions cannot be had except as we emphasize the emotional significance of

music. These concomitant aspects of esthetic experience will be discussed separately, and their demands upon a program of music education will be set forth briefly.

a. Music education should provide for increasing awareness, interest, and insight regarding music. This principle, with its emphasis upon the enjoyment of music, is in *sharp contrast to certain erroneous doctrines* regarding music education.

First, there is the error, still widely maintained, that music should be taught for the sake of *mental training*. We hear it said by responsible persons that the educative value of music turns on the training it provides in quickness, accuracy, concentration, and the like. A more than sufficient answer is found in the familiar criticisms of the doctrine of formal discipline. Moreover, such notions lead to a primary emphasis upon drill, upon the intellectual aspects of music, upon the reading of the score, upon theory, and so forth. These are matters that, though doubtless important, are essentially secondary. When they are given a primary place, all the values of the program are falsified.

Second, there is the error of treating the *acquisition of techniques* as the chief end to be achieved in music education. The private instrumental teacher, by giving an exaggerated emphasis to motor techniques, has sinned in this respect perhaps more grievously than anyone else. But in schools also we often find an undue emphasis upon voice production, upon motor facilities with various instruments, and upon mastery of notation. While we by no means disparage these abilities or fail to recognize their importance, we insist that, when they are given first place, they throw the whole program out of line.

Third, there is the error of treating *knowledge about, rather than experience with, music* as the chief aim of music education in the schools. Again, knowledge about music is of great value, but only in so far as it supports and enriches a personal and vital esthetic experience.

Our first principle is open to the common and serious misinterpretation that a program of music education whose chief offering is esthetic experience must be largely passive, that it must be in effect a program mainly of listening. On the contrary, much of the educative value of music turns on the remarkable degree to which it offers esthetic experience that shall be participative and active rather than merely passive and absorptive. Three types of activity, all of which should be integrated in a well-balanced program, make such experiencing possible.

First, *we must have listening.* This must not be slighted, for it is in a sense the primary musical activity. There can be no doubt that much private musical instruction is educationally weak precisely because it affords little or no chance for directed listening.

Second, *we must have singing and playing of music.* Participation in musical utterance is a most significant and valuable type of esthetic experience. It may be well to point out here that the esthetic, rather than the techinal, aspects of musical performance are the sources of its educative value — that is to say, the experience of actually giving utterance to musical beauty with voice or instrument is more important than the sheer technique displayed.

Third, *we must have creation;* that is, the actual composition of music. Nothing can reveal more surely the inner significance and value of music than the endeavor to express in tone a mood or an idea. Be it noted that the creation of music need not await the achievement of an expert grasp of theory. It can begin in the third grade, and it is not seldom undertaken even in the kindergarten.

In a word, the art of music can be taught with an emphasis on many different aspects — the factual, the historical, the theoretical, the technical, the scientific. Our contention is that if it is to yield its true educative values, it must be taught and learned with a primary emphasis upon its esthetic aspects.

b. Music education should give the pupil a vehicle of universal emotional expression. It has been shown abundantly that music is more closely related to emotion than is any other of the arts. Musical tone produces in the human organism precisely those changes that are recognized as concomitants of emotional states. It directly influences the distribution and pressure of the blood, the heartbeat, the action of the respiratory and digestive organs, and of the endocrine mechanism; and it increases sensory keenness.[1] Schoen and Lee present impressive introspective testimony to its very great emotional appeal.[2] Thus we emphatically believe that no apprehension of music can be adequate except in terms of an emotional background, and that the whole approach to musical beauty should be made in and through an awareness of its emotional values and appeal.

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[1] Charles Diserens. "Reactions to musical stimuli." *Psychological Bulletin,* 20: 1923, 173–199. Also *The Influence of Music on Behavior* (Princeton, N. J.: Princeton University Press, 1926).

[2] Vernon Lee. *Music and Its Lovers* (London: George Allen Unwin, Ltd., 1932). Max Schoen. "The esthetic attitude in music." *Psychological Monographs,* 39: 1928, 162–183 (University of Iowa Studies in Psychology, No. 12).

Here again we have a principle the application of which cannot be left to chance. If the emotional aspects of music are not deliberately brought to the learner's attention, he is unlikely to experience them. If musical instruction means merely a routine of teaching songs and instrumental compositions, setting up drills, and mastering the minutiæ of the score, its highest value will be dissipated. In selecting material for either listening or performance, one should consider primarily its emotional appeal and appropriateness. When a composition is presented either for listening or for performance, its emotional significance should be developed and made prominent. And the very essence of a creative activity should be the translation of feeling into appropriate and beautiful tonal patterns.

The great desirability of organized opportunity for emotional experience in our schools needs little elaboration here. It is well recognized that school work is far too exclusively intellectualistic, and that emotional development is left far too much to casual and often pernicious agencies. Here, the music program can meet a recognized need of the highest importance. It will not meet that need, however, unless teachers have the courage to recognize that the emotional values of music are among its most precious contributions, and unless they are willing to abandon many of the conventional prepossessions and routines of school-keeping that are based on the implicit belief that drills, discipline, hard work, destitute of significance to the pupil, and memoriter assigned tasks are alone educationally respectable.

2. The Music Program Is an Organized Opportunity for Social Experience

Music is in a unique sense a social art. The normal musical situation implies an audience and a community of interest and purpose between performers and listeners. Moreover, the ensemble performance of music is in itself an almost ideal type of social project. The social aspects of music have been slighted in private instruction. One of the greatest potential educational values of school music is the opportunity it offers to recognize these social aspects. There are two reasons why music education at its best will make much of the social opportunities and experiences in connection with music.

a. School music experiences have great value for the general social development and adjustment of the child. Making music for others and making music with others may be the means obviously whereby he acquires poise, gains a feeling of responsibility, and learns valuable lessons of coöperation.

b. Many musical-mental skills are notably subject to social facilitation. The feeling for rhythm through large bodily movement, the feeling for tonal trend and direction, the feeling for expressive nuance, and certain aspects of technique are acquired better and more readily if they are learned, at least in part, in group situations.[1]

What our second principle clearly indicates is the deliberate capitalization of every social opportunity afforded by the school as part of the program of music education. The encouragement of large and small ensemble groups, both vocal and instrumental, performances by pupils both as individuals and as groups in assemblies and classes, the development of music clubs, the promotion of children's concerts, as well as larger and more formal occasions of the festival type, may be mentioned as among the possibilities. The conventional set-up of band, orchestra, and choir in the high school, superimposed upon a program of class work in the grades, together with some instrumental instruction, does not exhaust the social possibilities of the situation. Moreover, we believe that grade-school music classes are often too rigid in organization and too conventional in management. It should be clear that twenty or thirty minutes spent on music with a group of children renders possible a variety of social plans and patterns of which the competent teacher may take advantage, to the great benefit of the learners.

Once more it should be said that unless the social values and opportunities of the music program are deliberately capitalized, they will to a great extent be lost.

3. The Development of Technical Mastery Has a Necessary Place in Music Education

It should not be supposed that our emphasis upon esthetic and social aspects of music implies that techniques can be ignored. The following three considerations should guide us in the mastery of the various musical techniques.

a. Every skill, mental or motor, should be learned for the sake of its expressive use. Its educational value resides precisely in its use, rather than in its acquisition or possession. This is a notion to which teachers often pay lip service while ignoring it in practice. What it means is that we must be concerned to provide organized opportunities to use the skills that we teach. The acquisition of any element of tech-

[1] James L. Mursell. *Human Values in Music Education* (Newark: Silver, Burdett and Co., 1934), Chapter VII.

nique should mean a conscious, immediate increase on the part of the learner in command of the resources of musical expression and enjoyment.

b. All technical skills are acquired best and most rapidly in connection with musical problems and not through schemes of formal drills. Everything — the problems of the score, the proper posture at an instrument, the control of the breath in song — is most effectively learned when the pupil is conscious that he must master it in order to create, participate in, and understand a musical effect that he knows to be desirable.

c. The teaching of the various techniques should be associated closely with growth in musical insight. To study and, in a measure to master, the technical difficulties of a passage should mean much more than acquiring a new skill or two to add to a repertoire of such skills. It should mean a finer and more detailed esthetic and intellectual grasp of the passage in question.

These three considerations apply directly to teaching the musical score. Often this is carried on as so much drill upon the intricacies of its symbolism, apparently in the blind faith that something of educational benefit will accrue. We believe emphatically that a mastery of the score should be set up as one of our aims for the first six grades, but always with the following points in mind. First, the *intelligent study of the score* of compositions to which one listens or which one proposes to perform can give greatly added precision to our apprehension of them. In the same way, the development and use of the score in creative work adds to the precision and value of such projects. Always the visual symbolism should be taught for the sake of supporting and directing the aural grasp. Second, *competence with the score* is obviously important as a foundation for the music program at the secondary level. Also, if one of our aims is the promotion of amateur musical activities, facility with reading becomes very important. It is desirable for an amateur musician to have an extensive acquaintance with music through reading, as well as an intensive grasp of a small number of compositions, carried to a high degree of perfection. Notice throughout that we emphasize the musical use of the technique of reading, that what we say implies its acquisition in the closest conjunction with appealing musical situations, and that the kind of note-spelling and formal drill too often found is contrary to the principles here enunciated.

In the same way, the three guiding considerations just stated apply

directly to the acquisition of the motor techniques of instrumental and vocal performance. Definite and intelligent technical direction is altogether necessary, but the idea of extensive formal technical drill divorced from actual musical problems is altogether to be deprecated.

4. The Acquisition of Knowledge about Music Has a Proper and Necessary Place in Music Education

Once again, our emphasis upon esthetic and social factors is in no way inconsistent with this. Listening to a composition or learning to perform it can be very much richer and more significant if one has a background of knowledge concerning its composer, and some understanding of its tradition. Reciprocally, musical experience can add vitality and interest to many items of knowledge. However, we must always insist that the true educational value of our music program by no means resides primarily in whatever of knowledge-content we associate with it.

III. Social Principles: The Place of Music in Social Life

Having stated the controlling principles of the music program in terms of the types of experience and ability that it should engender, we now consider it in terms of the activities that it should promote. The vitality of any scheme of education turns on the extent to which it is an agency for favorable social adjustment. Persons responsible for any such scheme should be concerned critically and anxiously with the uses to which learners will put the things they are taught — the effect that those things have upon them in social living. Emphatically, this is true of the music program. It should be organized deliberately to produce palpable practical results in pupils' lives both now and later on. We may perhaps state its most characteristic and basic aim in terms of use as follows: *The music program should aim at the promoting of active and intelligent musical amateurism.*

We often hear that music education is part of the equipment of human beings for leisure. And it seems to follow that with the increase of leisure we should seek an increasing emphasis upon music in the schools. Unquestionably, this argument is sound up to a certain point. But it is open to a serious objection, which has been urged recently in influential quarters. For it is pointed out that the mere increase of leisure does not necessarily involve a demand for music. Many other activities can be imagined that might fill the growing amount of free time in a satisfactory manner. So we must show that music is, for

various reasons, a peculiarly desirable leisure pursuit. To define our argument more precisely, it is that music indeed represents a worthy use of leisure, because it can be used with beneficial effects in a variety of social situations, because it is open to many persons, and because it is intrinsically enjoyable. A sound program of music education will be organized to capitalize all these values. Let us consider some of the social situations in which music may be used with beneficial effects.

1. Music Is a Pursuit Available in a Variety of Significant Social Situations

a. Music is an important agency for the enrichment of home life. Concretely, this means a heightened interest in listening, a more discriminating use of mechanical music, of course including the radio, and performance by members of the family for home enjoyment. It should be one of the aims of the program of music education to promote such activities. That program should be regarded, in part, as a training for more worthy home membership.

b. The music program should have definite outcomes in the Church and the Sunday School. One of its effects should be an increased interest and participation in congregational singing, church choirs, and the musical aspects of worship generally. Here, again, we must insist on the necessity of definite planning, if these social benefits are to be realized.

c. The music program should be planned for definite outcomes in secular community music. Both rural and urban community life can be enriched and bettered measurably by setting up and maintaining a variety of musical activities. And the school music program should find much of its vitality in sustaining them. Musical organizations that exist largely for their own sakes or for general recreative purposes, such as choirs, orchestras, small ensembles, music clubs, study groups, groups active in promoting concert courses, and the like, can serve a valuable social purpose. One of the principal aims of the music program should be to further such organizations by interesting the pupils in them.

In general, the music work in the schools gains most of its significance and value from its social effects, and these effects should be a main conscious concern of the music educator, and should not be left to chance.[1]

[1] For a further discussion of this topic, cf. August P. Zanzig, *Music in American Life* (New York: Oxford University Press, 1932).

2. Music Is a Pursuit Open to Most Persons

The precise distribution of musical ability in the population will not be estimated here. No doubt marked musical ability is somewhat rare. German investigators in particular, who have given much attention to this problem and studied large numbers of subjects, find beyond question that definitely unmusical persons are not numerous, and probably even they could participate in a diversified program of musical activities with pleasure and profit.[1] We may believe, then, that a well-planned program of music education, emphasizing esthetic and social factors, can appeal to and benefit practically all children in school, and that it can be used as an effective socializing agency in such directions as those indicated above.

That music is intrinsically appealing and enjoyable needs perhaps little elaboration. Nevertheless, it is a point to keep in mind. This strong intrinsic appeal is what gives the whole program of music education its driving force. Clearly, such a belief indicates that we should constantly emphasize the aspects of esthetic pleasure and emotional appeal rather than drill, routine, and meaningless hard work.

3. Music Activities That Will Transfer to Social Use Should Be Fostered

The relation of music to life and the social foundation of music education lead to one further question. What music activities should we foster? It seems wise to foster activities that most directly and surely transfer to social use by the individual now and later. On this ground it is clear: first, that directed listening must have an important and continuing place, and that it should be organized to promote discriminating listening outside the school. Second, singing must be our typical and central activity. Here we have one of the most usable of all avenues of musical self-expression. Our choice of song material, and the way in which we teach it, must be guided always by the thought of its use. Third, the mastery of the major instruments evidently opens possibilities for use of a superior and desirable kind. At the same time, we must by no means despise the possibilities afforded by the less important instruments. Fourth, the organization of toy orchestras, rhythm bands, harmonica and piccolo bands, and the like, is probably of propædeutic, rather than direct, value. By such means,

[1] Cf. James L. Mursell and Mabelle Glenn, *The Psychology of School Music Teaching* (Newark: Silver, Burdett and Company, 1931), Chapter II.

musical interest may be aroused, musical learning promoted, and a good introduction to instrumental music proper achieved. But, by themselves, these simple organizations cannot provide adequate musical activities, in part because of their obviously limited possibilities for social use.

IV. Standards for Sequential Activities

It is essential to plan the program of music education as a closely knit sequence of musical activities, increasing in complexity and significance. And here we may refer to a possible misinterpretation of the point of view presented in these pages. An emphasis upon esthetic and social values, and an insistence that vocal and instrumental techniques and knowledge, while important, must still be treated as subsidiary, is far from implying low standards or an indifference to authentic accomplishment. Music is exacting when it is made appealing. Here, as everywhere in education, standards are of paramount importance. Five standards for well-planned sequences of musical activities are set forth here, together with some of the advantages of each standard.

1. Standards Should Be in Terms of Musical Achievement

Advancement does not mean the routine mastery of a more or less arbitrary sequence of items of skill and knowledge, but a movement toward more and more exacting activities. Beginning with the simple activities of the lower grades, the pupil goes forward toward highly developed choral and instrumental work, or the opportunities for effective creation that crown the program at the senior-high-school level or graduate level.

2. A Valid Sequence of Technical Progress in Music Should Be Provided

Our program creates a constant natural incentive for the acquisition of increasing technical precision and deepening esthetic insight. It does so by furnishing expressive outlets for these abilities as far as they have been acquired.

3. A Music Program Should Be Planned as an Important Agency for Musical and General Mental Growth

Such a program furnishes an avenue of sequential experience, which constantly becomes both deeper and wider, more precise and more significant, and which can vitalize many intellectual and cultural activi-

ties, as the pursuit of literature, art, history, and so on, outside the sphere of music. Such possibilities will be elaborated in Chapter III.

4. A Program Should Provide Proper Recognition for Individual Differences and Needs

We believe that the true solution of the problem of individual differences resides in provision for individual self-discovery under guidance. A sequential program of music education can meet this requirement. The individual is led to the discovery of his own musical interests and aptitudes, and these, little by little, become more and more canalized and definite.

5. The Music Program Should Be an Organic Whole, Increasing in Diversity and Mastery with Advancing Grades of the School

Apart from specific detail, which must vary in different situations, we can envisage clearly the general outlines of a desirable program of musical activities. We shall expect a scheme of integrated, common activities in the early grades, which, however, may still exhibit in germinal form all aspects of later work. We shall organize the most advanced and specialized activities, such as instrumental classes, vocal and instrumental ensembles, classes in ' theory,' private lessons, and the like, as undertakings to branch off from the program in the early grades. In a word, the entire program should be an organic whole, rather than a congeries of several kinds of work, good in themselves, but only remotely and accidentally related to one another, if it is to deliver anything approaching its maximum effectiveness.

V. Economic Principles and the Music Program

1. Music Education Cannot Be Provided Adequately by Private Instruction

The educator must recognize certain economic conditions that affect considerably the aims and procedures of the music program. It seems clear that music education in America cannot possibly be provided adequately by private instruction alone. This is true for at least two reasons: First, *private instruction is preponderantly individual.* As the writer has endeavored to show, many precious values are inevitably sacrificed by a purely individual, rather than a social, type of music teaching.[1] Second, *private instruction is inadequate.* Owing to their

[1] James L. Mursell. *Human Values in Music Education,* Chapter VII.

economic situation, private music teachers are not in a position to promote the musical interests and progress of our country on an adequate scale. Because of its educational values and its great and growing place in American life, music should be taught at public expense in the social environment of the school.

2. Schools Must Stand Committed to Group Instruction

Here and there throughout the country, we find plans of individual instruction in the schools, and these are sometimes satisfactory. But we may doubt that they will ever be adopted generally. On the whole, school music implies class instruction in music. This, however, should not be a matter for any regret. The class offers opportunities for many things impossible in the situation of the conventional individual studio music lesson. It should never be regarded merely as a cheap substitute for private lessons. On the contrary, every effort should be made to understand better the unique opportunities and values that group instruction offers and to exploit them with increasing effectiveness.

3. Reciprocity Must Exist between School Music Teachers and Private Teachers

We must look and work toward an effective reciprocity between the program of music education in the schools and the work of the private teachers of the community. Both are necessary. Both can supply certain unique elements of value. Cut-throat competition between them, with the private teacher complaining that the schools are depriving him of his livelihood, and the school music teacher regarding the private teacher as a menace to certain aspects of his work, is educationally most unfortunate and a sign of short-sighted planning. While various plans of coöperation are in effect in different parts of the country, this is not the place for a detailed description of them. But, speaking generally, we must seek to establish two conditions:

a. An effective program of school music education should engender and stimulate a demand for serious and effective private instruction. It is altogether legitimate for the schools to arouse such a demand, not as propaganda in behalf of favored individuals, but as a general outcome of the music program — a demand that, in the main, the schools are not in a position to supply.

b. Serious and effective work with private music teachers should receive ample and ungrudging recognition by schools. Concretely, this means that there should be coöperation in releasing enough of the

pupil's time to enable him to carry such work advantageously, and also that it should be recognized in terms of school credits. Of course, if this is to be done, the schools have both the right and the duty of assuring themselves that the private musical instruction meets respectable standards.

CHAPTER II

THE PLACE OF MUSIC IN A SYSTEM OF EDUCATION

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I. THE PLACE OF MUSIC IN ORGANIZED EDUCATION

The school is not an accidental or an economic banding together for the common good; it is an agency to provide an environment favorable for acquiring skills, for collecting and storing knowledge, not for future needs alone but also as raw material to be fashioned for individual use day by day. The school presents a pattern of living designed to promote specific learning and to inculcate definite attitudes and ideals. Moreover, it tries to find a regimen suitable, adequate, and well-balanced, for cultivating growth that is well-rounded, physically, emotionally, mentally, spiritually, and socially.

Like all dynamic forces, the school is in a continuous process of evolution; selecting, rejecting, continuing; ministering and coördinating materials and adapting them to circumstances suitable for the nurture of human beings who will live productively. To carry on this process, the school must enable pupils (1) to become aware of the full play of their faculties, (2) to fulfill their purpose of existence in right relation to others, (3) to cultivate equability of emotional balance and an imagination both active and disciplined, and (4) to combine these with the power to interpret the world about them.

Of the necessaries for human living, one group of values is found in the practical arts and science, while another group is found in the expressive arts. Man seeks or has forced upon him what he must have to survive physically and economically, but, in addition to this, he needs stimulation and encouragement in his search for less material benefits and accomplishments. Therefore, in any scheme of purposeful general education, man's control over himself as well as over nature must have a place.

Our schools should be dedicated to pointing the way to ideal possibilities and to providing meaningful experiences that will enable young people to grow in the appreciation of values. All systematic plans of

education that have character building as a major aim recognize the potency of the more immaterial cultures in firing the imagination, illumining the mind, inspiring good motives, guiding conduct, and in universalizing sympathies.

The place of music in such a scheme of values is unquestioned. Music is not a body of knowledge to be acquired through study; it is not a technique to be mastered through practice; nor is it an aggregation of facts to be memorized. To be sure, such factors may enter at some time into a loving pursuit of this art, but *Music* is the experience of the race objectified in permanent form for the enhancement of life and for the elevation of human thought. It is to be loved for its beauty, sought for its charm, lived with for its delightful companionship, and served because it inspires devotion.

For furthering their purposes, schools need such gifts as music has to offer. Music, in turn, needs the aid of organized education in preparing and training the receptivity of young people in order that they may receive this benefaction that is their human right.

II. Music as an Essential School Subject

1. Music Helps Develop an Awareness of Values

Since the school is a salient aspect of organized living, it is imperative that pupils recognize themselves as a body united in the pursuit of educational values. Music is inherent in this situation. An individual may live in a community but take little from, and contribute less to, the interests and activities of the group. But if he feels himself in communion with his fellows, because of shared enthusiasms, like beliefs, and mutual aspirations, he will sooner or later find himself a functioning part of the community, enriching his own life as well as that of his neighbors.

2. Music Provides Group Activities that Contribute to Individual and School Morale

Each pupil in a school should be led to feel that he has a contribution to make to school life and that the quality of the mass is dependent on this individual quality and coöperation. Through no subject better than through music can the school as a whole be brought into direct realization of this ideal. No other activity in the secondary school so unites boys and girls in community spirit as does singing by the student body. By laughing together, enjoying together, working together, and

expressing themselves musically together, pupils break down barriers set up by differences of age, size, sex, race, intelligence, talent, interest, and diversity of social background. To thrill with one's companions in singing a majestic Negro spiritual or a hauntingly beautiful Hebrew melody is to pass some of the warmth of emotion engendered to the representatives of these races present. A girl, mature in voice and person, will gladly share honors with a small boy, the two alternating in singing the solo verses of a song of antiphonal character.

There are numerous other possibilities in the many types of songs appropriate for assembly singing that can be used to bring the group and its individual members into closer fellowship. For example, boys with well-developed bass voices will find themselves made the more prominent and will feel themselves of greater value to concerted singing in contrast to and in harmony with the higher range and lighter quality of tones of the girls and of the younger boys. Young people of the upper grades appreciate the alto and alto-tenor voices that are frequently more numerous, particularly among the boys, in the classes just below.

In building a song repertory for the entire student body, again, there is opportunity for older and younger groups to gain pleasure from sharing experiences. Pupils new in a school contribute to the collection of songs what they have learned previously. The upper classmen return the compliment by teaching their favorites to the newcomers. This presupposes a musical program in close touch with all phases of the life of the school as well as that of the surrounding community. School singing that is well adapted to serve as a social cement must be the culmination of attitudes, ideals, and abilities slowly and painstakingly developed in music classes.

Smaller groups provide better opportunities for individual contribution and influence. The greater the talent, the greater is the obligation. And talents can be found and employed, if music is taught in its right relations with general culture. Few school activities rival music in offering possibilities for a steady and joyous exercise in satisfying self-expression. Moreover, absorbing and making habitual the practice of so intimate and personal an art as music lays a foundation for creative power. Through the ability to participate in singing, in playing upon an instrument, and in the sympathetic projection of oneself into the performance of others, boys and girls are given a language for communion with their own inner natures, through which they may reveal themselves more fully to others.

In this respect, no place excels music classes for the discovery of individual differences. Here, boys and girls are physically and emotionally engaged to a degree not possible in most school activities. The music lesson not only offers an outlet for these energies but supplies as well a feeling tone that is a necessary ingredient for enlisting enthusiastic coöperation. Boys and girls never let themselves out fully or advantageously when their interest is lukewarm. The experiences of the music class, suffused as they must be for success with satisfaction or joy, provide an ideal condition for stirring pupils to creative activity that finds release through channels as varied as the class personnel.

Pupils who might be passed by, lost in the crowd, or else regarded with indifference are discovered, by their contributions to the music period, to be individuals with distinctive and often colorful personalities. Solo singing and playing, leadership in group work, enlightening and sympathetic comments and reports relevant to subjects at hand, engaging associations with other studies, and ingenuity in using talents in related fields are some of the means of stimulating and coördinating individual initiative with group coöperation.

3. Music Helps Develop Habits of Good Citizenship

Music classes demand the actual and continuous exercise of the habits of good citizenship. Here is a living situation in which to demonstrate what has been learned of the requirements of a desirable neighbor and fellow worker. The average size of these classes is large; consequently, the activities are of a communital nature, and self-control and conjoint effort are positive requirements. The wise music teacher knows that respect is as necessary as interest for the success of this subject and that the respect of young people is most speedily won through the feeling of getting somewhere. Progress comes from overcoming obstacles, which in the end means work, often willingly or even enthusiastically performed, but work nevertheless. The school and the music class in the school, like the laboratory, the shop, the law office, the studio, or the factory, are places for conducting work. The proper conditions for work are produced by order, organization, routine, respect for the rights of others, and self-discipline. Boys and girls are responsive to music, they like to make music, unhindered by needless annoyances. This puts them in a receptive mood to be impressed by the advantages of, shall we say, artistic conduct.

4. Music Makes Worthy Provision for Leisure

A final point in the argument that music is essential in a balanced educational regimen conducive to living and to growing constructively is the recreative quality of music. We have just said that there is work to be done in music classes, and so there is if music is to yield its full treasure as recreation. To break the bonds of inexperience and to explore and go adventuring into the world of music requires the will to do, but when body and mind are captured, work takes on the freedom of play. It becomes fun and the kind of fun that uses instead of kills time. A fifteen-year-old boy in an essay on " Music " summed up his remarks with these words, " Music seems a very important subject to me. It is the only one that I study where I have a good time and learn something at the same time."

CHAPTER III

SIGNIFICANT RELATIONSHIPS OF MUSIC TO OTHER SUBJECTS

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I. RELATIONSHIPS ARE BASED UPON COMMON ELEMENTS

Just as a cat may look at a queen, so any pair of persons, events, or ideas may be juxtaposed or placed opposite to each other. But juxtaposition does not necessarily imply significant relationship. Association and mutual dependence are by no means synonymous. Interrelations imply more than spacial or temporal similarity.

Association of ideas may be built up between most diverse elements, but those associations which are most significant come about when there is an intertwining of many relationships, some of which are causal. We associate when we link together by any type of bond. We correlate when we indicate mutual or reciprocal relations. Association is the larger and more inclusive term; correlation is that subdivision of it that implies mutual significance. Association, therefore, may describe pairs of objects or events that merely happen to be considered at the same time, whereas correlation should be restricted to pairs that exist together because they have some measure of dependence on one another.

Connections between music and other subjects can exist only when one or more elements are found in both. In the schoolroom, connections have been made by using every type of association, ranging from the trivial and insignificant to the vital and illuminating. Thus music as a teaching device has served purposes ranging from simple recreation, or change, to a revealing interpretation that casts light upon a subject otherwise obscure and uninteresting. So long as it is enjoyed by those who use it, music doubtless fulfills some purpose, on the principle that "A bit of nonsense, now and then, is relished by the best of men," or "Beauty is its own excuse for being." But an art that throughout its history has engaged the serious talents of devoted and capable people must have possibilities of additional educational values

that are far too seldom utilized. While not rejecting or underestimating the simpler recreative functions of music, this chapter attempts to show some of these other possibilities.

We may well pass over that association of events that consists of merely simultaneous occurrence. Unless there are connections between events other than identity of date, the relationship is unimportant. Who, for instance, would maintain that *The Man on the Flying Trapeze,* which had great vogue in the United States during the spring of 1934, embodied anything that interprets significant events or the national tastes and aspirations of this period? It is true that for a short time it was a part of our popular musical life, but such a slight part that the citing of it to children of the next generation as typical of our musical interests would be obviously absurd. Likenesses of time or place, then, are not enough to establish significant relationships; the excuse for dwelling on them here is that these likenesses alone have been frequently the basis of the 'correlations' set up in schools between music and history.

II. Elements of Music with Which Relations May Be Established

What elements in music, in addition to the time and place of its compositon and use, may serve to establish significant relations with other subjects? We may find these by analyzing music and then examining which of the elements may form these relationships. Music has (1) form, or structure, (2) rhythm, (3) melody, (4) harmony, (5) tone color or quality, and (6) emotional and intellectual content. Reverting to our preceding paragraph, we recall that much music embodies (7) national characteristics (place), and much of it is influenced by (8) the period when it was produced (time). Let us examine briefly each of these eight aspects of music before we suggest how singly or in combination — thus involving music — they may have significant relations to other subjects.

1. Form, or Structure

Music, like any other art product, must have unity. This means it is constructed, or planned, or arranged, from the beginning to the end. Like other art objects, its material is so compounded of like and contrasting material that interest will be maintained. It has parts that may be distinguished, analyzed, and described. These parts are of varying lengths and may be grouped for purposes of analysis into larger

or small sections. Music may be analyzed for instance, into the movement, the section, the period, the phrase, the motive, and the figure. The form of music has several arrangements that are used repeatedly, such as three-part, two-part, rondo, theme and variations, fugue, the various dance forms, etc. In all these the basic distinction is that of likeness and difference of parts. Parallelism between these arrangements and other art forms may be readily shown.

2. Rhythm

Rhythm, or pulsation, is itself a type of form, because it represents various arrangements of periods of stress and periods of comparative rest. Like movements of the water in the sea, there are again large and small rhythms that may be distinguished by the capable observer. So we may proceed from the small figure, or rhythmic motive, to the larger flow of the entire composition, with intermediate portions such as those that are characteristic of various dances. Rhythm, both in strict small forms and in looser large forms, is found not only in other arts but also in various events outside the field of art.

3. Melody

Typical percussion instruments produce rhythm with but a single tone repeated. Other instruments and the human voice add melody by utilizing tones of various pitches. The progress of this melody, as it rises and falls or remains poised for a time, constitutes the contour or outline of a very important aspect of music. Compositions, like people, may frequently be recognized by their silhouettes, or outlines. The melody, again, may be analyzed into larger and smaller portions, like the flight of a bird with its long sweeps and its short undulations. We use the term 'melody,' or 'melodic line,' in many connections other than music.

4. Harmony

Early music seldom uses more than one voice or tone at a given instant. Rhythm and melody, combined, of course, according to some form or structure, or scheme of arrangement, dominate the folk song and the folk dance. The intertwining of two melodies or the sounding, with the melody or tune, of a few fundamental tones in accord with the melody eventually brings about what is called harmony, or the simultaneous sounding of two or more tones. Great variety is possible in the harmonic treatment of compositions, ranging from the simple to the complex, from the expected to the strange and bizarre, from thin to

full, from the contrapuntal to the chordal style. The term 'harmony' is used in many fields, so that appreciation of its musical significance throws light on other uses than in music.

5. Tone Color, or Quality

Tone color is determined primarily by the instrument that produces it — the type of human voice or the gut, wood, or metal used in the violin, clarinet, trumpet, xylophone, or drums, either singly or in combination. A melody sung by a man, a woman, or a child, or played on a piano, a flute, a clarinet, or a trombone produces different quality or color effects. In many cases the peculiar appeal of music is due largely to the instrument producing it — the piercing quality of the piccolo or fife, the excitement of the bagpipe, the hoarseness of the Hebrew shofar, the pastoral character of the oboe, the loneliness of the flute, the warmth of the cello or the viola d'amore, the delicacy of the harpsichord and the spinet, and the warlike stirring of drums and rattles. Moreover, varying combinations of instruments produce new tone colors, such as are found in string quartets, woodwind ensembles, orchestras, and bands. Events, people, and objects have their characteristic qualities, and these may gain significance through appreciation of the meaning of these terms in music and in painting as well.

6. Emotional and Intellectual Content

Music, like all other products of man, is an outward expression of inner moods, desires, and ideas, and to that extent is a language, or a bearer of messages. This expression is always influenced both by the characteristics of the individual who creates it and by hereditary and environmental factors which have formed him. This intellectual and emotional content may range from something that is so vague and slightly formulated that it can hardly be expressed in words to something that is concrete and easily formulated. It may be related to some very private and obscure occurrence which is scarcely known to the creator and which will never be known to the world at large, or it may be connected with some definite and well-known event. Frequently, a musical composition, like an art work in some other field, is made largely for its own sake, for the pleasure of its own perfect structure instead of for the expression of some external idea or event. Or, it may be intended specifically as a memorial or outward embodiment of a national event or emotion. Less often, music is accompanied by a 'program' or an interpretation supplied by the composer. Song texts

usually are illuminated and heightened by the music; in fact, the text of the song may loom so large in the opinion of those who use it that the music is considered of slight importance. Music as an embodiment of an emotion or an idea naturally therefore parallels other arts and other expressions.

7. National Characteristics

The environment of the composer, including the history and traditions with which he comes into contact, the place in which he works, and the people with whom he associates, practically always manifests itself in his music. In folk music, which is the result of contributions from more than one individual, national characteristics are even more definitely embodied. Consequently, intimate acquaintance with music is frequently illuminating regarding the people and country of its origin. These connections are commonly used — sometimes to an unwarranted degree — to establish interrelations between music and other subjects.

8. Characteristics of Time or Period

To a somewhat lesser degree, music is influenced by the time or period when it is produced. This involves not only the natural developments within one country or area from early to later times, but also the embodying of the characteristics that frequently permeate from one prevailing nation or custom to many nations and tend to make their art products similar. The music, for instance, of the time of Haydn and Mozart was much the same in Italy, Austria, Germany, France, and England. To-day, all over the world, composers are striving to use a so-called 'modern idiom' that has come into vogue during the past half-quarter of a century or less. Some compositions, much more than others, do embody strikingly the spirit of the age in which they were composed, but this embodiment must not be assumed in every composition. The guidance of the music historian must be sought.

III. Binding Music to Other Subjects

Here, then, are eight aspects of music that represent the main bonds of connection between it and other subjects of study in the schools. We may now pass in review several of these subjects and suggest how they may be related to one or more of these eight aspects of music.

1. The Other Arts

Since music is an art, we may well begin by considering its relation to the other arts. Evidently the first point of similarity is found in the

emotional content (Item No. 6 in the foregoing aspects). All arts owe their origin primarily to an aroused emotional state that seeks expression so that the emotion may be clarified, intensified, and rendered permanent as a subject of later contemplation by the creator and by others who come into contact with it. Artists, in the presence of any situation that moves them deeply, whether it be a beautiful idea, a lovely emotion, a stirring deed, or some external object, may be moved to express this effect in their own peculiar manner. Schiller writes an *Ode to Joy,* Beethoven, a *Ninth Symphony,* both using the same theme, joy. Their works are therefore related. When MacDowell writes his short piano pieces, including *To a Wild Rose, To a Water Lily, Br'er Rabbit, To the Sea,* he, in his medium, is giving expression to emotional states that have some similarity to the conditions that in literature led Bryant to write *To the Fringed Gentian;* Burns, *To a Mountain Daisy;* Wordsworth, *To the Cuckoo,* or *To the Skylark,* or *Daffodils;* and Keats, *Ode on a Grecian Urn,* and that lead artists in other fields to use paint, or stone, or dance, or other vehicles of expression. These examples refer to very tangible external stimuli that found expression in the media of the various arts.

When Bach, however, wrote his preludes and fugues, he doubtless had nothing in mind so concrete. Parallels with his message are, therefore, to be found rather in designs in various arts, such as the lovely lines of a cathedral at Rheims or at Cologne or other great buildings of the Gothic and Baroque period in which, while there was an embodiment of emotion, there were no concrete stimuli such as those mentioned with the poets. Legitimate relations, therefore, would occur in matters of form or structure, such as those we discussed in Items 1, 2, 3, 4, and even 5. Most of the so-called ' absolute ' music, music that has no other title than the designation of the form in which it is written, such as sonata, symphony, string quartet, fugue, canon, rondo, etc., should be considered for interrelations principally under Item No. 1, Form.

When we go to the other extreme of very specific content, we find that program music like the tone poems of Saint-Saëns or of Richard Strauss and portions of the music of many other composers, including Wagner and Beethoven, is closely associated with a definite story. Here, in many cases, we might almost have the words alongside the music, as in a song, to indicate the definite progress of idea, story, or description. Moussorgsky's *Impressions of an Art Gallery,* Schubert's *Erlking,* and many of the ballads of Loewe present very minute parallels between the story as presented in the ballad and the story as pre-

sented in the music. These arts have many parallels, but it must not be forgotten that the relation may vary all the way from a very concrete and minute one to a very general one. Even Beethoven in his rather descriptive *Sixth Symphony* insisted that his music was rather an expression of feeling than an attempt at description.

Parallelisms regarding form may easily be made with the arts of literature and architecture and to a lesser extent with painting and sculpture. The rondo in music, with its constant return to a predominating theme, is closely paralleled in the French rondeau and many examples in English. The poem or the prose selection that states a theme at the beginning, introduces a contrasting idea, and then returns to the first one, finds its parallel in three-part form in music. The symphony, with its statement of themes, its development of the latent possibilities in each and then its restatement of the original themes or propositions at the close, is frequently paralleled in prose forms, especially in descriptions and orations.

Music may be easily related therefore to the other arts through similarity of expression given to the common moods and similarity of workmanship in the form and structure of the varied embodiments. In many of the more recent song books, especially those equipped with a teacher's manual, there are suggestions given for integrating music and literature, and also music and art. Thus, with Palestrina's anthem *Adoramus Te,* the suggestion may be given that the students be shown certain religious paintings such as Fra Angelico's " Adoration of the Angels," reproduced in the Perry pictures. When the Gettysburg Address is being studied (either spoken or sung) Violet Oakley's picture of Lincoln delivering the speech, and Saint-Gaudens' statue of Lincoln are suggested as helpful in accentuating the significance of the address. In some books, the selections recommended are often those that suggest moods that are unlike the music under discussion, even directly opposite to it; contrast, in other words, is deemed a useful relation to develop.

2. Language and History

Reference has just been made to the relations between music and literature, but we may consider here music in relation to books, articles, or short passages in English or foreign languages in which the emphasis is more upon content or subject matter than upon artistic expression. This material is primarily factual. We may consider language and history together. Here the relations of time or period and

country or race (Items 8 and 7) are very strong; but we must not place too much faith in the idea that products or events that appeared at the same time were necessarily interrelated. Whenever possible we should be assured that two objects have been inspired by the same or similar ideas (Item 1) before we accept the inference that they express similar conceptions of life, and, therefore, may be used for reciprocal interpretation. Patriotic songs such as the *Star-Spangled Banner* and the *Marseillaise* were expressions of their time. But this is because they contained the spirit of the War of 1812 and the French Revolution, respectively, and not simply that they happened to be written in years when these events took place. Doubtless many songs written during these periods were not typically of the revolutionary spirit of those days. Songs such as *The Erie Canal, Charlie Is My Darling, The One Hundred Pipers,* and *The Wearing of the Green* have definite historical connections, but there is little local significance in *Sweet and Low, All Thru the Night, Abide with Me,* or *Come, Thou Almighty King.*

In the development of the art of music, historical progress of the subject itself may be seen in such material as the Gregorian chants, the Old English round, *Sumer Is Icumen In,* Morley's *It Was a Lover and His Lass,* the Bach chorales, and the Hunting Songs of Arne. The songs of Mozart, Schumann, and Brahms show development in one country, those of Gounod, César Franck, and Debussy in another, and many other musical evolutions might be cited. But the developments within one art are not always paralleled in general history. As a rule, when the historian informs us that a piece of music has had a significant influence on the civilization of its time, the music teacher may well search out that song with the assurance that it is good material for establishing correlations. *Ca Ira, Ein' Feste Burg,* and *Oh, Susanna* may be cited as examples.

3. Nature Study and Elementary Science

The fundamental approaches of art and science are so different — the one being concerned primarily with the feelings regarding objects or events, and the other with an intellectual statement of their structure or origin — that we may not expect many strict parallelisms. The lovely song, *Stars with Little Feet All Golden,* by Robert Franz, with the text by Heine, will be of little help in the astronomy lesson unless it be to develop a feeling of awe, wonder, and mystery of the starry signs. The lovely Irish melody, *The Lark in Clear Air,* will contribute nothing to the biology class excepting a delight in the song

and flight of a bird. The Southern folk song, *The Boll-Weevil,* will add nothing to the knowledge of this pest except his pertinacity, which is seldom what the zoölogy teacher is interested in. Nor will this teacher expect much strengthening of the knowledge of fish from the various sea songs such as *The Cape Cod Shanty.* But the wiser teachers of science may welcome this human touch with which song treats of many phases of their subject. Songs of clouds, the lake, sea calm, spirit of summertime, the steppes, the sun-worshippers — these, and many other interpretations of nature may be very helpful in the nature-study class, even though they do not deal with classifications or analysis.

4. Mathematics and Physics

The connections of music with these subjects, as found in the lives of their devotees, are either in the demonstration of the laws which underlie the production of sound and in the methods of recording music or in the pleasure that many students of science find in music. Einstein is only one of many well-known scientists skilled in music. The elements of tone, pitch, intensity, and quality can be explained only by physics and mathematics. All musical instruments, the phonograph, the radio, depend for their structure and operation on these sciences. Explanations in the laboratory of the applications of these laws are far too often divorced from actual music and restricted to barren exercises. The use of the human voice in song and the playing of short compositions on musical instruments augment the understanding of the science lesson and prepare the students to listen to music with deeper appreciation. Some educational films now available for schools excellently combine the musical and scientific aspects. Rhythm, melody, harmony, and tone quality, of our list of aspects, thus can be profitably related to the study of mathematics and physics.

5. Physical Training

Naturally the most common connection between music and physical training is found in the dance, ranging from the simple folk dance to the involved interpretative music that is being utilized more and more in our best schools. With the vast amount of musical material now available that was written definitely for bodily expression, it is to be deplored that there still are teachers who use for marching and calisthenics lovely songs of tender emotional content. *Old Folks at Home,* for example, suffers at their hands because it has a very regular four rhythm in convenient eight-measure phrases. Folk-dance tunes

in bounteous number and music composed for operettas, operas, and dance festivals should be used for rhythmic exercises of all kinds. Festivals of dance and song offer fine possibilities of combining several school departments — physical training, music, costuming, history, English, and others.

6. Music Festivals

The opera and the oratorio likewise afford opportunities for a fine synthesis of the subjects of the school — history, literature, singing, playing, dancing, creative work in the devising of these elements, the making of costumes, properties, and so forth. All these have been united for centuries in folk festivals and deserve to be reinstated in the educational program to a degree that only the more forward-looking schools at present appreciate.

IV. Conclusion: A Functional Approach

Probably the separating of the various arts and subjects of study is one natural expression of the tendency to divide the school program into specialized and comparatively isolated departments. In any event, the separation tends to stress technical attainment in each subject rather than the use of that subject and its interrelations with other subjects in a manner that can function in the full life of the school.

By the ' technical approach,' then, is meant here stressing the gaining of technique (whether or not the learner feels the need of having it at his command in order to accomplish what he thinks desirable). By the ' functional approach ' is meant here starting with the learner's desire to have more of the subject matter in his life, and then using this desire as a stimulus to acquire control of the technique of handling it. The technical approach emphasizes early introduction of technical aspects in the lower grades, the following of a plan worked out by adults, and great emphasis upon drill. The functional approach tends to delay matters of technique until a large amount of subject matter has been learned, largely by imitation. It emphasizes following the needs and expressed desires of the child and the utilizing of drill as a means of obtaining subject matter for which he sees the need.

The technical and functional approaches differ greatly in the use made of correlation, integration, and units of study. The technical approach, being concerned with a specific body of material to be learned and drilled upon, is usually unfriendly toward projects that relate music to other subjects of study, because the advocates of the

technical approach believe that the establishing of such relations tends to divert attention from the planned, formal, technical study. The functional approach, based upon the conception that effective learning takes place only when there is interest, welcomes vital opportunities to relate music to other studies. It is believed that in this heightened interest will be found so many and varied opportunities for teaching music that the needed technical development will eventually be forthcoming.

CHAPTER IV

THE COMPOSITION OF MUSICAL ABILITY

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I. WHAT CONSTITUTES MUSICAL TALENT?

In discussing types of music pupils, one must consider what constitutes musical talent. The musician has been described as one who knows and understands music, composes music, plays a musical instrument or sings effectively, or conducts or directs music.

To this characterization of a musician, Moore assents and adds:

> There are three kinds of musicians; the speculative musician, or musical author, strictly so-called, who contemplates and writes on the laws of sound and harmony; the practical theorist or composer, who produces music written agreeably to those laws; and the performer, who with his voice or instrument executes the music when written. Distinct as are these provinces, they are sometimes all embraced by the same individual and with success which evinces the affinity between speculative knowledge, practical invention, and vocal or manual execution.[1]

From this classification of types of musical talent, which includes only abstract theorists, composers, performers, and conductors, we go to the opposite extreme. Mursell and Glenn assert:

> In a very real sense, musicality is an almost universal endowment among school children. . . . *The musical child is one who possesses an inner urge toward music.* Such a child may or may not possess the talents which will make him a fine executant artist or an effective composer. . . . If the will to music is lacking, musicality itself is lacking.[2]

According to these writers, a child may be musical without possessing a beautiful voice, a fine motor capacity, or intellectual ability to master the problems of music theory.[3]

[1] *Encyclopedia of Music,* 1852.

[2] James L. Mursell and Mabelle Glenn. *The Psychology of School Music Teaching* (Newark: Silver, Burdett and Co., 1931), pp. 30–33.

[3] *Ibid.,* p. 33.

Obviously, a wide chasm separates the older, orthodox view of musicianship from the conflicting view of musicality as described by Mursell and Glenn. It is evident from experience and also from the results of music tests that few persons can be musicians in the older sense. It is equally evident that, if musicality is defined most liberally, this quality is likely to vary as widely among pupils as any other kind of talent or achievement. At any rate, the American program of music education is organized and offered on the assumption that a satisfying musical response, however slight, is possible for every pupil. Difficulties with this assumption are indicated in the following pages.

Music talent, like talent in any other complex activity, is not unitary. Instead, music talent is a complex hierarchy of talents,[1] which, operating in various combinations, may produce a musical response. These talents, as catalogued by Seashore, are as follows:

FACTORS OF THE MUSICAL MIND

I. Musical Sensitivity
  A. Simple Forms of Impression
    1. Sense of pitch
    2. Sense of intensity
    3. Sense of time
    4. Sense of extensity
  B. Complex Forms of Appreciation
    1. Sense of rhythm
    2. Sense of timbre
    3. Sense of consonance
    4. Sense of volume
II. Musical Action
  A. Natural Capacity for Skill in Accurate and Musical Production of Tones (vocal, instrumental, or both), in
    1. Control of pitch
    2. Control of intensity
    3. Control of time
    4. Control of rhythm
    5. Control of timbre
    6. Control of volume
III. Musical Memory and Imagination
    1. Auditory imagery
    2. Motor imagery
    3. Creative imagination

[1] Carl E. Seashore. "The discovery and guidance of musical talent." *Twenty-Fourth Yearbook* of this Society, 1934, p. 447.

4. Memory span
5. Learning power

IV. Musical Intellect
1. Musical free association
2. Musical power of reflection
3. General intelligence

V. Musical Feeling
1. Musical taste
2. Emotional reaction to music
3. Emotional self-expression in music

Of course, this is by no means a complete inventory of the attributes of the musical mind. It is the merest outline; nevertheless, it will give the reader some idea of the values to be considered in judging musicianship. Many of these factors have been investigated with the aid of appropriate testing devices. Many more traits that should be added to this list of 'factors' have also been measured and have yielded norms that enable us to evaluate the scores earned.

II. The Distribution of Musical Talent

One should not conclude that all persons who possess musical talent are necessarily engaged in musical activity; nor may one conclude that all who are engaged in musical activity possess musicianship. Many who possess talent have no desire to utilize their talents, their environment not being conducive to music study; others are unable to pay for instruction; still others have been discouraged by poor instruction; and, lastly, others have been deterred from engaging in music because of a variety of unfortunate prejudices. Many individuals who make every sacrifice to develop proficiency in performance may fail to perform adequately because they are not properly endowed, musically, to achieve success. They may lack muscular coördination, the length of fingers or size of the hands may be wrong, emotionally they may be insensitive, or they may be poorly equipped from a sensory standpoint. Even among prospective teachers of public-school music, some are highly gifted musically, while others are so deficient musically that this lack precludes the possibility of successful teaching.

Neither musical interest nor musical talent is universally distributed in schools; nor are the extremes of musical talent found in every classroom. But, in large groups of children, one finds a distribution of musicianship that approaches zero on the lower end and superb talent on the upper end of the scale. In any school system, there are a few

children of talent and a few musical 'morons,' with a great number of mediocre children midway between the two extremes. In all probability, musical talent in pupils follows the curve of normal distribution. The distribution of music test scores supports this supposition.

Any classification of talent must take into consideration the pupils who approach zero in musical endowment. Going in one direction from the average, one finds the more gifted music talents; in the other direction, the dull and slow in music — children who offer considerable resistance to the learning of music because of their unfortunate equipment. The size of this group depends on an arbitrary matter; namely, where the line of demarkation is drawn between the mediocre and this group. Likewise, the size of the superior group will depend on where the line that delimits the mediocre is drawn. For the sake of classification, the generalization can be here, as for general intelligence, that about one-tenth of the school population corresponds to the subnormal (so deficient as to be incapable of achieving satisfactory results). This group of school children is equipped, physically and psychologically, to engage in only the very simplest musical activities. They may be deficient in cognitive, affective, or conative processes and, therefore, capable of deriving but little satisfaction from music-hearing or music-making. They are somewhat similar to children belonging to the lowest tenth in intelligence rating (with I.Q.'s of 80 or less). In this bracket of intelligence we find imbeciles, feeble-minded, and those who are very dull and extremely slow. Children in the lowest bracket of musical intelligence are incapable of coping with the problems of music.

At the other end of the curve of musical intelligence is found the upper ten percent of the population. This group is as select in terms of musicianship as those found in upper levels of intelligence (from approximately 120 I.Q. and upward) are in general intelligence. In this group are those who are likely to achieve great distinction in music. The truly great and the near great belong in this bracket of the population. Composers, conductors, virtuoso performers, master teachers, and the like are recruited from this last group, for, by nature, these individuals are so equipped physically and psychologically that they are capable of distinguishing themselves in music. Between these two extremes is the bulk of our population.

The mention of intelligence scores in this discussion leads naturally to a discussion of the relation of musical talent and general intelligence.

III. Musical Ability and General Intelligence

There are those who believe "*that distinctive musical ability is a manifestation of a general high level of all-round ability*" [1] and that one dare not say that nature gives the child a definite musical endowment. But this denial is the very position the author wishes to take. He believes that musical achievement, if it is genuine, must be based upon the possession of musical capacities, and that, if the child lacks these musical endowments, he is quite unlikely to succeed in music, regardless of the desire or the will to achieve in this field.

Let us consider, first, the significance of intelligence. It seems possible to prove that general intelligence has little or nothing to do with the musical intelligence. With the Army Alpha Tests, the Seashore Measures of Musical Talent show these correlations:

+ .35 for pitch
+ .24 for intensity
+ .12 for time
+ .06 for consonance
+ .26 for memory

With the Iowa Qualifying Examinations, the Seashore Measures of Musical Talent show correlations as follows:

+ .01 to .05 for pitch
+ .02 to .11 for intensity
− .08 to .07 for memory

Dr. Seashore believes that "above the level of intelligence required to understand and execute the directions of the tests (mental age of about 10 years) performance in pitch discrimination, perception of intensity, perception of consonance, and tonal memory, is not symptomatic of intellectual endowment."

In the many statistical studies that the writer has conducted, he has never found a correlation of an amount that would be gratifying to musicians. With the Thurstone Psychological Examination for High-School and College Freshmen and the Kwalwasser-Dykema Music Tests, a correlation of +.03 was found. Those taking these tests were future teachers of music enrolled in a fine-arts college. We find higher correlation coefficients when we compare scores of music talent and music achievement, but the correlation coefficients are discouragingly low between music capacity tests and general intelligence.

[1] Mursell and Glenn, *op. cit.*, p. 18.

Probably the highest correlation coefficient that the writer has computed resulted from the music scores of 700 junior-high-school pupils. The correlation with the Kwalwasser-Dykema Tests and the Otis Classification Test was +.34. But it must be remembered that some of the tests in the Kwalwasser-Dykema Music Tests are music achievement tests and show a relatively higher correlation with intelligence. Under the circumstances, we must conclude that general intelligence is a poor indication of musicianship and that musicianship cannot predict general intelligence.

IV. Sex Differences in Music Test Scores

When we examine scores of native capacity and achievement to determine the influence of sex, we find that generally girls earn higher scores than do boys. On the Kwalwasser-Ruch Musical Accomplishment Test we find that girls earn scores that place them, on the average, more than a grade in advance of boys throughout the age range. These results are based on data on more than 5,000 children in representative school systems. Likewise, on the Kwalwasser-Dykema Music Tests the total scores of the girls are significantly superior to the total scores of boys. But the boys earn higher scores on some of the individual tests; namely, Quality Discrimination, and Time Discrimination. However, their superiority in these individual tests is very slight.

In some recent measurements made in Europe by Dykema, employing the Kwalwasser-Dykema Tests with some 7,000 boys and girls of comparable age, we find that in many of the countries the scores favor the boys, the girls being considerably behind the boys. Whether we recognize it or not, the scores earned on these tests reveal something more than the amount of talent possessed. It is quite likely that interest is also measured by these tests. If boys in our American schools have a condescending attitude toward music, it is unlikely that they will do their best on these tests. We know that music, in adult life, is more the man's profession than the woman's. Preponderantly, men are our conductors, orchestra players, and composers. Only in the field of voice is there apparent equality, yet, in spite of the paradox, we have a boy problem in our schools. This attitude, regardless of its causes, tends to discourage boys from doing their best on the tests. Therefore, this difference in favor of the girls of our country may not be of as great a magnitude psychologically as the scores would lead us to believe.

V. The Influence of Age on Music Test Scores

If we investigate the influence of age upon music test scores, we see considerable improvement with age. Undoubtedly, time is needed for these talents to mature. Prior to and during the adolescent period, scores increase, year by year. The post-adolescent period shows a considerable stabilization of scores, and beyond the eighteen-year-old classification almost no improvement in scores is discernible. Granted that there are increases in scores with increased age for school children, we must be on our guard against attaching too much importance to age alone. An inferior nine-year-old child is unlikely to join the ranks of the superior at a later age, and a superior nine-year-old is unlikely to become an inferior fifteen- or eighteen-year-old. It can be predicted that the score of any nine-year-old will improve slightly with age, whether he be superior, average, or inferior, but his relative position is likely to remain fairly constant, regardless of the passing of years.

Let us attack the problem in another way. The 75th percentile on the Kwalwasser-Dykema Tests at 9 years is 192.34, that at 16 years is 200.73. The 25th percentile is 150.23 at 9 years, and 161.62 at 16 years.

Only 11.39 points separate the scores of the inferior nine- and the inferior sixteen-year-olds in spite of the seven years difference in age, but the superior nine-year-old record is over 30 points above the inferior sixteen-year-old average. It is absurd to believe that an inferior nine-year-old may become a superior sixteen-year-old seven years later. Unquestionably, the superior young children become the superior adolescents, and the inferior children remain inferior with the passing of years.

VI. The Influence of Training

The influence of training is often dealt with in the measurement of musical talent. By the term 'training' is here meant instruction in music beyond that afforded by the public school in its regular grade program. Pupils who have had approximately one-fourth of a year or more of private instruction in some phase of instrumental or vocal music are here classified as trained. The amount (ten lessons) is an arbitrary figure, intentionally very low. If the number of weeks of study were increased to twenty or forty, the scores would yield an even greater superiority to the trained. But the trained (ten lessons) surpass the untrained (those who receive only the usual type of public-

school music training) on the Kwalwasser-Dykema Music Tests by these scores: mean of trained group, 187.50; of untrained group, 176.25. This difference is statistically significant. If we compare the scores of the trained and untrained on the basis of grade, we find that the trained fifth-grade mean is higher than the mean of the untrained eighth-grade pupils.

Untrained Grade 5	Mean 173.18	Trained Grade 5	Mean 177.86
Untrained Grade 8	Mean 176.39	Trained Grade 8	Mean 186.80

One can see at a glance that the untrained improve their scores by approximately three points in the three grades, while the trained increase their scores by nine in the same period.

To explain the great superiority of the trained over the untrained is not so simple as some may believe. Seashore believes that training has little influence on scores, although there is a possibility that training gives better use of musical equipment. However, training does not add to one's musical heritage; it merely cultivates that heritage. Another explanation, and one that seems adequate, is that training attracts chiefly the talented. The untalented either do not avail themselves of music instruction or they stop it after a very short period. Not equipped to succeed as performers of music and deriving little pleasure from their fruitless efforts, they lack the will to continue with their music study.[1]

The effect of training is not always a guarantee of universal interest in music. In a recent study conducted in central New York, 13 percent of the 1,400 children consulted disliked music and wished to avoid any contact with it. In another study, approximately 6 percent of the high-school enrollment of 1,000 declared its dislike of music, while 4 percent of the same group hoped to pursue it vocationally.

In short, training does not increase talent, and it may not increase interest in music. It tends to attract those who possess talent, but that of course does not guarantee that every child who receives training develops real musicianship.

[1] Cf. Samuel C. Parker. *Methods of Teaching in High Schools* (Boston: Ginn and Co., Rev. ed., 1920), p. 317.

SECTION II

MUSICAL ACTIVITIES IN THE SCHOOL

Prefatory Note to Section II

In Section II there are discussed by several different contributors such characteristic school activities as comprise the program in music education. Following Chapter V, in which Miss Pitts has presented in a general way all the activities found typically in the school program, are more specific accounts (Chapters VI–XIII) of eight music activities.

Although two or more of these eight activities are concurrent in all music classes, as they are in adult life, they are discussed separately here for emphasis upon the special purposes and problems of each activity and for clarity. Instead of describing ideal conditions and practices that the specialist in music might desire but never realize, the authors describe music education as it is conducted now in the best American schools.

In these discussions, each author presents the aims, approaches, typical procedures, levels of performance, standards of performance, and illustrative materials for the activity. Interrelations among the activities are also pointed out, and suggestions are made for increased correlation of the entire program.

CHAPTER V

TYPICAL MUSICAL ACTIVITIES OF THE SCHOOL

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The amount and the quality of musical learning is largely dependent on the individual's personal interaction with the experiences of this art that are available for him. Since tastes differ, and since the talents, aptitudes, and desires of young people vary in degree as well as in scope, secondary schools in particular seek to provide for their pupils a field of musical operation adequately diversified in both content and activity.

The musical opportunities generally offered may be classified as either (1) general music, or (2) elective music, each of which will be described briefly here.

I. GENERAL MUSIC

The term 'general music' is employed to designate those musical experiences planned to meet the needs of the majority of a student body.

1. Singing

Popular participation in the performance of music is made possible through group singing. For this reason, it is by far the most important activity in the school community. The value of performance of some kind to induce broader appreciations can hardly be overestimated. Boys and girls, particularly, need to be expressly aware of themselves engaged physically, emotionally, and mentally in making their own music. For it is certain that joyful participation with the group quickens both social and esthetic sensitiveness.

Boys and girls singing together establish new contacts and relations, not only with each other but also in their inner conceptions of themselves as members of a group. Through their living contact with a comprehensive body of song literature they find widening before their mental vision vistas of what there is to choose from, in the art of music and in related cultures. New enthusiasms arise, former interests are

revivified, and they are not only having a good time singing together but also deep down in themselves they feel renewed, uplifted, and comforted. Furthermore, as songs are such intimate and concentrated forms of musical expression, they are simple and natural media for creative self-expression for both the group and the individual.

With the demands of the majority in mind, unison singing will be stressed, naturally. However, this should not exclude the joy that comes from feeling oneself taking an active part in producing pleasing harmonies. Sensitiveness to harmony is capable of development and singing in harmony arouses and directs attention to benefits that accrue from the ability to read the musical score.

Songs — any song worth singing — should be presented to pupils, always under the most auspicious circumstances. Sung or played by the teacher, a gifted pupil, an invited guest, or on the phonograph or radio, they should be as beautifully interpreted as possible. Learning to sing a new song should be looked upon as a great occasion.

2. Music-Reading

An ability to read the score is a valuable asset to any assemblage of persons engaged in musical performance. However, if the students of the general music course have not gained this skill before reaching the junior or senior high school, its place here should be incidental to singing, choral, and listening activities. When accomplishment seems sufficiently desirable to boys and girls, it is remarkable how quickly they grasp and make use of the tools necessary for their purposes.

A large repertory of songs beautifully sung is the outcome of developing discrimination in intonation, phrasing, dynamics, harmony, and the details of rhythmic and tonal patterns as well as an understanding of the character and import of each song. These things cannot be obtained without an increasing awareness of the entire physical and mental mechanism. When this sensitized state is pointed, though chiefly by suggestion, toward a closer coördination of ear and eye, the score becomes more and more intelligible and useful even to those pupils who have little interest in music-reading as such.

Much may be done to make the score more dramatic in interest by placing motives and themes on the blackboard during the listening period. Two or more subjects from an overture, a symphony, or an opera may be compared: their shape to the listening ear, their written appearance to the seeing eye, their harmonic arrangement to both ear and eye; an examination of the appropriateness of orchestral dress and

suitability of tonal color of both tonality and instrumentation, what the ear tells the eye and the eye the ear. This is just another feature of a plan aiming for an integration of musical experiences that will help pupils to prove for themselves the wonder and beauty of music.

3. Listening

Throughout the ages men have been preoccupied with this or that educational fashion. Music education is no exception. With the invention and perfection of mechanical devices making music as readily procurable almost as are books and magazines, there has arisen the idea of the bulk of the people as consumers of music. This has brought in its wake a worship of virtuosity and a consequent scorn of the amateur performer. Why bother to make music for oneself or bore others with one's indifferent or bad playing and singing when, by the turn of a lever or twist of a dial, the world's biggest and best offer their entertainment? Certainly these advantages are too wonderful and too delightful to be questioned. Mechanical invention has enlarged and enriched musical opportunities immeasurably, but we should not rest content with only a part of the blessing proffered. Listen, absorb; commune with great souls through music; gain what it has to give of both solace and stimulation, but add to serene contemplation the more active and turbulent joy of conquest through one's own efforts.

Boys and girls should hear as much fine music as can be crowded with reason into the general music program. Listening repeatedly to fine selections provides a background for comparing and judging. The surest way to crowd out the cheap and vulgar music heard on all sides is to fill the hearts and heads of young people so full of what is good that they will discover for themselves that they have no room for the worthless. Listening with sympathetic and intelligent appreciation to beautiful music is sure to inculcate finer esthetic attitudes in boys and girls of the junior and senior high schools, but it should just as surely increase the size of choral groups, orchestras, bands, instrumental and vocal ensemble groups, of the number of pupils experimenting with creative composition, and the prevalence of higher ideals of performance both collectively and individually.

II. Elective Music

In secondary schools there are pupils who are ready to give a more specialized and intensive consideration to certain aspects of music education. Their demands may arise from personal taste, individual

talent, interest derived from previous or present experiences and associations, or from vocational expectations. For whatever reason their demands arise, the students who wish to increase their opportunities and to improve their abilities for taking part in the more specialized phases of music-making are provided in the well-organized secondary school with a choice of an increasingly varied selection of offerings. Elective activities include class lessons in voice, piano, orchestra and band instruments, music theory (ear-training, score-reading, keyboard harmony, analysis, and composition), music literature (sometimes called classes in appreciation), and music history.

In some situations the glee clubs, choral organizations, band and orchestra, and ensemble groups are on an elective basis; that is, they occupy from three to five periods a week, are prepared subjects, and are on a credit basis. In other situations these activities are classified as extracurricular.

1. Instrumental Groups

In many school systems all instrumental work and many choral organizations are still regarded as extracurricular. The meetings are after school hours and on Saturdays in some schools; a satisfactory 'stagger' schedule is arranged in other schools. The latter plan is usual when the instrumental instructors are regular members of the teaching staff, the former when teachers are brought in from the outside to give class lessons at a low cost per pupil. In these circumstances, band, orchestra, and ensemble rehearsals are arranged for club and activity periods held either before or after school hours.

Instrumental groups include: Orchestras: Beginning to Symphonic; Bands: Boys', Girls', Marching and Symphonic; Fife and Drum Corps; Ensemble Groups: String, Woodwind, Brass, and Mixed; Smaller Groups: String Quartet, Trio, Quintet, Septet, and so forth; Two-Piano Duos and Ensembles.

2. Vocal Organizations

Vocal organizations include: glee clubs, choirs, madrigal singers, *a cappella* choirs, and smaller vocal ensembles, such as, trios, quartets, sextets, octets, and the like.

3. Clubs

Specialization increases with skill and knowledge and in addition to this, social conditions in the school community often tend to influence groups of kindred spirits to organize for the purpose of furthering their

own particular interests. Musicians, as well as other educators, aware of the inherent potentialities of such endeavors for enrichment of community life both in and out of school, devise and promote a profusion of attractive musical organizations. Among the many are those listed under 1 and 2 above. In addition, clubs with the following titles are typical: The Music Study Club, The Opera Club, The Symphony Club, The Folk Music Club, The Music Makers, Folk Dance Club, The Mozart Club.

4. Operettas

The time, expense, and energy spent in producing an operetta in the junior or senior high school are not justifiable if the principal outcomes are financial profit, a good time for the cast, and a gratifying amount of general acclaim. An operetta selected with taste and judgment and produced by the combined efforts of students and faculty should be a general flowering of the school's life. A successful performance is dependent on many factors in the school community: the actors, the audiences, orchestra players, coaches, advertisers, well-wishers in general, and those indispensable contributors of such necessary accessories as costumes, make-up, stage sets, properties, lights, and so forth.

If the music of an operetta is good enough for the performers to learn, it is good enough for the whole school to learn, at least in part. For all the students to know appropriate and popular solos and choruses from a musical play ensures a more enthusiastic audience. Furthermore, it is good advertising.

The subject and character of an operetta should be such that it will correlate interestingly and helpfully with other school subjects. And last but not least in importance, working up and producing an operetta supplies a practical and a worth-while objective for the following clubs, which are popular in many secondary schools: Glee, Choral, Orchestra, Dramatic, Dance, Costume, Stage Craft, Electric, Art, Shop, Print and Press Clubs.

III. Music and the School Assembly

The school assembly is the school clearing-house. Here is an interchange that motivates all curricular and extracurricular activities, and no subject gains more from this or contributes more to it than does music. It not only provides the opportunity for pupils to share with each other, but it also stimulates more and better self-expression for both the group and the individual. Self-consciousness may be overcome in the practice of appearing before a crowd. Stage manners and

stage presence may be developed in performers, and courtesy and proper attitudes in the audience. It should be a foregone conclusion that the director of musical affairs and the leader of assembly singing be a person of taste, judgment, and the requisite qualities of leadership to make student-body singing a real event as well as a cause for pride and joy. Music's function in the assembly programs is threefold: self-sufficient programs, coördinated programs, and programs incidental to those of other departments. Representative examples of each of these types follow:

I. SELF-SUFFICIENT PROGRAMS

a. Assembly or community singing, by the entire student body.

b. Concerts, by a school's own pupils, by pupils from other schools of the city, by friends of the school, by professional artists.

c. Demonstrations, given by instructors of music in collaboration with selected pupils and guests. These may be *instrumental* for stimulating interest and coöperation in this field, or *vocal* for interesting pupils in voice classes, glee clubs, and choral organizations.

d. Dramatization of episodes from the lives of musicians.

e. Anniversary programs, commemorations of such events as the birthday of Stephen Foster, the Beethoven Centenary, or the Brahms Centenary.

II. COÖRDINATED PROGRAMS

a. Playlets with music.

b. Shadow puppet plays pantomimed to music: *Hansel and Gretel, Carnival of Animals, Nutcracker Suite, Sleeping Beauty.*

c. Dramatization of correlated units: "Music of the Red Man," "Chinese Gongs," "A Land of Song," "Sunny Spain."

III. MUSIC ASSISTING PROGRAMS FROM OTHER FIELDS

a. Social studies projects: "The Melting Pot," "A Trip around the World," "A Congress of Nations."

b. English units: playlets, episodes from literature dramatized, as *A Midsummer Night's Dream, Idylls of the King, Men of Iron.*

c. Art appreciation: famous pictures, poems, and music: "The Angelus," "The Isle of the Dead," "A Dash for Timber," "The Vigil," and so on.

d. Latin: playlets, songs with Latin words interspersed.

e. Modern languages: folk songs and folk dances used in dramatizing units, in tableaux or playlets.

f. American holiday programs: Washington's and Lincoln's Birthdays; Flag, Memorial, Columbus, Armistice, Thanksgiving, and Christmas Days.

CHAPTER VI

RHYTHM

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I. THE IMPORTANCE OF RHYTHMIC TRAINING

Music is a tone pattern. In its more complex forms it is merely, to the uninitiated, a confusion of sounds 'in motion' that, upon close acquaintance, becomes an orderly arrangement of tone. To become acquainted with a complex pattern, a person must listen for one particular element or factor at a time. Rhythm is such an element, and one that first makes music a living thing to the child. It is a gateway to music in infancy and its charm is never lost, for no musician ever becomes so sophisticated that the rhythmic appeal is not present. In fact, every listener, experienced or inexperienced, child or adult, is caught by the glamour of rhythm.

Many teachers do little but pay lip-service to the importance of rhythmic training. Yet rhythm cannot be comprehended by talk of it. The child knows something of rhythm, not because he has heard about it, but because he has experienced it himself; he does not learn music, he discovers it. If a teacher imposes his ideas or authority upon the pupil, he dispels the pupil's idea of feeling and the joy of discovering it for himself. In rhythmic training, as in other teaching, the child should be of paramount importance. Knowing how to guide and stimulate him without getting in his way is an art that should be acquired by every teacher.

The child should not be asked to react to music until he has listened precisely. And it cannot be said too often that at no time should he have his reaction dictated to him. Why should we expect a child to develop in discrimination, in musical judgment, if his teacher gives him no opportunity to judge? The teacher who says, "I am going to play a skip and all who wish to skip may do so," has missed an important point in rhythmic training. If she says, "Close your eyes and listen to this music. Does it make you feel like marching, skipping, or running?" she has set the child to thinking and listening intently. "Who

is having the most fun galloping to this music?" "Can you choose the boy who would make the best captain of our marching band?" Answers to such questions as these, injected while the class is watching a small group in action, require thought that develops discrimination. A teacher should be skillful, not only in awakening responses, but also in choosing from the many types those which are of value in developing discernment.

The chief concern of a child's life is play. It is his business; his normal occupation. Without instruction, he runs, skips, and dances. These are normal, spontaneous activities, useful and basic in developing a feeling for rhythm and should be so utilized by the teacher. It should be emphasized here that symbols of rhythm on the printed page are not rhythm, nor are any sounds that we hear, unless these sounds bring rhythm into our bodies. It is only when the whole being responds to rhythm that one has rhythmic insight into music.

Not until Jacques-Dalcroze set us experimenting did teachers of the last century turn from a mathematical basis of rhythmic experience to one built upon bodily motion. To-day the best teachers regard the child's body as the intermediary between music and his thinking about it. Indeed, it is only through bodily motion that the mathematical explanation, which even now often hampers music teaching, can be offset.

Without explanation, pupils should be led to discover through their own movements, not only the mood of the music and the swing of the phrase, but also the reason for time signatures, measure bars, and different kinds of notes used to express rhythmic ideas. A child must experience rhythm before he can realize the need for a symbolism that expresses it.

The way to develop a child rhythmically is to arrange progressively a variety of experiences from the kindergarten through the high school. But many teachers in junior and senior high schools are confronted with the problem of pupils who have not experienced rhythm through bodily response. These teachers should realize that physical experience in rhythm should not be omitted in musical training, even though their classes have passed beyond the primary grades where it normally begins.

In this chapter we shall outline a plan for the development of rhythm through the elementary grades and shall attempt also to help those teachers who find themselves guiding upper classes.

II. Characteristics of a Good Environment and Equipment for Rhythmic Experience

Children must be brought into rhythmic accord by movements of their large muscles if they are to be caught by the charm of music; they must not be cramped or inhibited in any way. Therefore the beginning of rhythmic experience is greatly handicapped unless a large room is available.

A gymnasium or an auditorium stage, an open hall, or any room not cluttered with furniture is better than the conventional room with stationary desks.

A piano in tune, a competent pianist, a phonograph in good condition, and a library of piano compositions and phonograph records of diversified rhythmic types form the necessary musical equipment.

Rhythmic understanding comes only after the child has been given opportunity to express music as he hears it every day, not only in his first year in school but also in each succeeding year. Each child must develop in his own time, for the ability to feel and respond to rhythm is as varied as the ability to carry a tune. If it takes much participation to bring a child into perfect rhythmic accord with the music, the teacher must take time for this extensive bodily participation, no matter how much she may wish to hurry on to other phases of experience. Being in perfect rhythmic accord is vital to all later musical development.

III. Rhythm in the Elementary Grades

1. First Experience

In the music of Bach, Mozart, Handel, Gluck, Corelli, Beethoven, and other great masters, and in numberless folk songs, can be found the best examples of lilting rhythms where, in passages of sixteen measures, are expressed moods that can be easily caught by the young child. There is a variety of music that runs, another that marches in dignified fashion; there is music that skips, and music that gallops; there is music that sways, and music that sends fairies walking on tiptoe. A march, a gallop, and a skip that are familiar provide suitable material for the first trial, but in every succeeding period there should be both familiar and unfamiliar music. Allow small children to be alone with this music, eyes closed, so that their neighbors' reactions will not confuse their own. Soon, a majority of the children will express the mood and swing of the music, and one can tell by the expressions on their faces that sensing the mood through rhythm has brought them pleasure.

Experience in kindergarten and first grade should develop ability to discriminate among different types of rhythm and should create freedom in responding to these rhythms in the entire body of the child. With freedom of movement comes growth in discrimination and appreciation of musical beauty.[1]

2. Second Experience

Although form in music should not be brought to the attention of the children at this time, yet the majority will be aware of the *phrase,* provided the music they have interpreted through skipping, running, marching, and swaying has been artistically performed. When children are first asked to give physical response to the phrase, they should sing simple songs or listen to instrumental music in which this unit is short enough to match the span of their attention. The essential thing is that children sense physically the beginning, the rise, the fall, and the close of this musical division.

Physical response to the phrase should be continued for several years. If intermediate-grade pupils have not had this experience, it is important that they be given ample opportunity for it, so that their singing and playing may become more meaningful and beautiful. It is a truism that the degree of beauty expressed in school singing and playing varies largely with the attention given to artistic phrasing. In fact " all expression is in the nature of a discovery of the relationship of the different phrases."[2]

If older boys and girls do not apprehend the beginning, the rise, the fall, and the close of the phrase in their singing, their attention should be directed to it, and efforts should be made to correct this fault of their previous training. If pupils sing such songs as Franz's *The Rose Complained* and *Dedication,* Brahms's and Schubert's Lullabies, Mendelssohn's *On Wings of Song,* and beautiful folk songs and 'near' folk songs of the *S'wanee River* type, and while singing show differences in phrase peaks by full-arm swings in arcs before the body, they will become phrase conscious. Such procedure brings definite feeling for form and structure of music that is most desirable.

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[1] Illustrative lessons for the various experiences may be found in Glenn-Lowry, *Music Appreciation for Every Child, Primary Manual* (Silver, Burdett and Company, 1935).

[2] James L. Mursell and Mabelle Glenn. *The Psychology of School Music Teaching* (Silver, Burdett and Company, 1931).

3. Third Experience

While children are still growing in their feeling for the phrase, they may turn their attention to another element in rhythm; namely, the measure, with its accent. Again they make their discoveries by catching the swing, rather than by attending to the arithmetical pulse. Through songs and instrumental music, at first in four-four, three-four, and two-four rhythm, children realize the accent in music and in their own way give a response to measure. In a march, usually the response is a downward push of the arm for the accent; in a waltz it is more likely to be a swing. Through this experience the reason for measure bars is established and the upper figure in the time signature is discovered as the symbol of the number of pulses in each bar that they have experienced.

4. Fourth Experience

One more element of rhythm remains to be discovered: that is the rhythmic pattern superimposed on the measure beat within the phrase. While singing simple, familiar songs the child steps tunes and finds tones of different lengths. There are tones that run, tones that walk, and tones that walk so slowly that they almost seem to wait.

After bodily experience with different patterns built of running tones, walking tones, and still longer tones, the symbols for time values no longer need be strangers; eighth notes are for running steps and quarter notes are for walking. And so through all the complicated symbolism of rhythmic pattern the experience of stepping the pattern clears all mysteries in rhythmic notation. After this experience the lower figure of the 'time' signature stands for something that the child has discovered for himself.

When a pupil can give bodily response to phrase, measure, and pattern at the same time and can write the notation for the rhythmic pattern to which he has given physical response, he has conquered rhythm. It never again can conquer him. But think what happens to the child's spirit if we ask him to respond to the notation of phrase, measure, and pattern simultaneously without his having had previous experience in responding to one element at a time. That is what we ask when we present sight-singing without this previous rhythmic experience. We ask vocal or instrumental response to three elements in rhythm, together with a tonal comprehension. All this is impossible without drudgery, and that kills every chance for esthetic satisfaction.

In reading vocal or instrumental music in the upper grades or in the high school, rhythmic grasp is of first importance, for it brings a satisfaction in musical beauty from the beginning. Let us reiterate that by rhythmic grasp one means a feeling, first, for the phrase, and second, for the character of the rhythmic pattern of the phrase as it is represented on the printed page by the arrangement of different kinds of notes.

When pupils have had sufficient rhythmic experience to understand the significance of rhythmic patterns before the score is presented to them, the number of problems in music-reading has been greatly diminished. Under such circumstances music-reading is *music-making* from the minute the eyes are turned upon the printed page. Lines and notes are translated into swings that set up satisfying emotional reactions immediately.

IV. Rhythm in the Junior and the Senior High School

In plans for junior and senior high schools, the emotional development of pupils should be definitely considered. Often the direction of this development has been left too much to chance, when music might have been one of the several agencies to make a valuable contribution to a sane, emotional blossoming. Rhythm of the right type is one element that at this time can play a part in developing sane emotions; so why should we hesitate to give high-school boys and girls an opportunity for physical response to rhythm?

In discussing phrasing, meter-sensing, and stepping rhythmic patterns, the writer has mentioned that classes that have passed beyond the primary grades without sufficient bodily participation to make them in full accord with these three elements of rhythm should have this deficiency made up to them. For example, in orchestras and bands in secondary schools a director might talk in phrase units by speaking of "the second phrase," "the third phrase," and so forth, instead of naming the numbers of the bars to which he is referring. In this way the pupils would be made phrase conscious.

To assure a musical first reading of the score, the director might follow this procedure. He might play for the class a beautiful recording of the music, or, if that is not possible, he might play the melody on the piano, allowing the class to decide on the correct phrasing. To be sure, the score must be thoughtfully examined so that the group of players will know which instruments carry the melody in each phrase. Second violins, clarinets, trombones, and other instruments often

have rhythmic patterns differing from the rhythmic pattern of the melody phrase. Players of these instruments could clap softly or walk their rhythmic patterns while the melody is being played, thus securing a definite feeling for the rhythm and mastering their patterns before trying to fit them into the full ensemble. In many instances 'muddy' playing can be charged to lack of mastery of the rhythmic pattern by players of 'inside' parts. The trial-and-error system employed by many teachers in a first contact with a score robs all first reading of its esthetic value and does harm in making the ears of the pupils deaf to correct blending of instruments.

When errors of rhythm occur in vocal ensembles, too often the teacher thinks that beating time with one finger will clear away the difficulties. In such procedure the brain thinks, but seldom does the body feel. It is only in feeling rhythm that one makes it his own. One way to bring about understanding through feeling is to have pupils step the pattern of one part while other parts are being sung.

Someone may say that junior- and senior-high-school pupils are so self-conscious that walking or clapping a rhythmic pattern embarrasses them. It has actually happened in classes of eighty to one hundred junior-high-school boys that one boy would step a rhythmic pattern while the class concentrated on it; thus demonstrating that the personal element can be eliminated.

Notwithstanding the great influence of the teachings of Jacques-Dalcroze, there are still frontiers in rhythmic teaching that never have been explored. But the idea of experience rather than of explanation in the classroom is in the minds of many teachers to-day. When that idea is generally accepted, the musical attainments of the schools of the future will outrun those of the present "as the shade of the tree outruns its limbs."

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CHAPTER VII

SINGING

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The most important motive for singing in the case of any group of children is the experience of making musical beauty with the voice. From a child's first day in kindergarten ideals are being formed. Through music his imagination is easily aroused and music may become a vital force in his emotional life. That a group of musical tones produced by any person makes changes in his emotional state cannot be overlooked. For that reason, all singing must be approached through an awareness of its emotional appeal.

Every child has an innate desire for self-expression, and singing furnishes one of the activities in which he can express easily the stirrings of his inward nature. Therefore, singing for every child is important in music education, provided it is of such nature as to satisfy his desire for self-expression and give legitimate outlet to the emotions. It is also important because it offers opportunities for social contacts. Moreover, when correctly done, it is a healthy exercise.

I. PRINCIPLES OF GOOD SINGING

Although each period of instruction presents particular problems, certain principles of good singing apply to all levels.

Good singing at any age implies that the voice is easily produced and that tones are pleasing and well-controlled. It is generally agreed by voice teachers that the manner of breathing determines to a great degree the quality of tone. Therefore, correct breathing habits should be established at as early an age as possible. As a rule, however, the less said to young children about the act of breathing the better. Yet no singing is beautiful unless there is some degree of breath control. Usually this control may be gained through good posture, either when sitting or standing and through careful attention to the phrasing of songs.

Good singing means also that vowels are correctly formed. Indeed, their formation determines whether a tone is good or bad. For exam-

ple, hindrances to artistic singing are found in the cramped sound of *a* in such words as *and, has, glad,* and *man;* the gutteral production of *er* in such words as *father, mother, lover;* the 'mewing' pronunciation of such words as *down, now,* and *how;* and a faulty sound of *e* in the last syllable of such words as *madness* and *gladness.* As soon as vowels are sung correctly, special attention should be given to consonants, particularly initial and final sounds, for unless they are well-produced, singing will not be satisfactory.

A child who has heard wrong vowel and consonant sounds in his home or on the playground requires much attention from the teacher of singing in order to make him conscious of his vocal defects. But if teachers are diligent, correct pronunciation is not an impossible achievement at an early age.

Artistic interpretation is another principle of good singing. Whether a simple rote-song used in primary grades or a complicated choral number in high school, the composition should be sung so as to bring out the meaning of both words and music. Intonation, and shading of tone, phrasing, tempo, and rhythm should be given careful consideration.

II. Singing in Kindergarten and Primary Grades

Every child must be led first to appreciate the difference between his speaking voice and his singing voice. This can be done through imitating the teacher in simple songs. Because of difference in ability to hear and match tones, individual work should find a place in the program of every school day. According to vocal responses, children may be divided into three groups: (1) those who can sing a phrase of a song in tune; (2) those who can match a single tone; and (3) those who cannot reproduce or match tones. It will be found that some of the children sing high tones; others sing low. Often it is possible to get the child to change pitch only by taking his tone and working up or down from it. Games of matching the high whistle of a train, a bird call, or the clang of a bell may lead to a consciousness of pitch relationships that helps establish right singing habits.[1]

Songs for young children should be within easy singing range (usually between fifth-line *f* and first-line *e*). It is desirable that some

[1] James L. Mursell and Mabelle Glenn. *The Psychology of School Music Teaching* (Silver, Burdett and Company, 1931), pp. 287–290. Arthur T. Jersild and Sylvia F. Bienstock. "A study of the development of children's ability to sing." *Journal of Educational Psychology,* October, 1934, pp. 481–503.

of the first melodies be mainly descending pitches so that light, free quality will be carried down to the lower tones. Songs for young voices should be short and rhythmical and should be sung in quick tempo comparable with the movements of a child.

Vocal skill and general musical development are furthered if children are given some opportunity to create songs.[1] These original compositions may serve as a useful guide to the teacher in discovering the interests of pupils. Extensive experimentation and investigation by the writer have revealed that young children like to sing songs about familiar objects as, for example, a car, a boat, or a doll.

As progress is made, songs may become longer and richer in content. In the second and third grades, children should continue rote-singing but books may be placed in their hands to enable them to see the staff picture of the music.

It is necessary that the teacher have an ideal of the correct lyric quality of young voices. At no time should she allow a forced tone. Yet voices should never be repressed. She should know that in all grades beauty of tone is obtained through ease and freedom, joy and spontaneity. Because they live largely in an imaginary world, often if told to make songs float like balloons, bubbles, or snowflakes, children can make their tones become free and easy. In every grade there usually are several children with beautiful, freely produced voices whose tones may serve as models for the remainder of the group.

If she wishes good class singing, the teacher must use her voice in a pleasing way both in speaking and singing. Her method of presenting songs and her general manner also influence the vocal responses of children. To illustrate specifically, if she moves her hand stiffly and awkwardly in the conventional process of beating time, singing will generally lack flexibility and grace.

All singing should be a part of the appreciation lesson and a direct result of a feeling gained from hearing beautiful music well rendered. Children sing more artistically if they have heard much good music, and their enjoyment of listening to worthy compositions is greater if they have learned to choose between good and poor tones in their own singing.

III. Singing in the Intermediate Grades

Many teachers have the idea of light singing, but unfortunately are satisfied if fifth- and sixth-grade pupils sing with the thin tone suit-

[1] See Chapter XIII on Creative Activities.

able to second- and third-grade children. When this tone is retained in intermediate classes, the "true balance of a growing organism is upset." Spontaneous, free, floating tone that should have become a habit in early grades should keep its purity but should grow in brilliance and strength in the upper levels of instruction. Children at this period should be able to sing a soft tone and to build a *crescendo* from a *pianissimo* to a *mezzo-forte* tone.

In the middle grades, when the words are read to create atmosphere before singing, the lilt of the poem has its influence on improving tonal quality. Selecting the climactic phrases and choosing the important words in each phrase help to arouse in the minds of the children a feeling for phrasing, accent, and variety in dynamics necessary for good singing. Children who have had this experience quickly hear the difference between monotonous, straight-line singing and singing that has the charm of curves.

Imitation is an important factor in teaching singing. When pupils connect tones with a slide, it is because the ears of both teacher and pupils probably have been made deaf to this sin against good vocalization through listening to radio crooning. Hearing music artistically performed is always of great value.

It is most important that the elimination of errors shall not come through nagging or fault-finding; happiness relaxes muscles, thus improving tone. The work of correction is safe in the hands of a tactful teacher who is careful of her own vocal production in both singing and speaking.

IV. Part Singing

With ideals in tone and pronunciation, and much experience in unison singing, artistic part-singing is possible in the intermediate grades and in junior and senior high school. Fifth- and sixth-grade classes should acquire a feeling for the blending of voices in simple harmonies, and junior- and senior-high-school boys and girls should experience pleasure in harmonic color. The perfect blending of voices in four-, six-, and eight-tone chords brings to them a memorable thrill. This feeling of perfect blending should be developed very definitely. Reading many part-songs in rapid succession for the eye experience contributes little to a growing feeling for harmony. Singing the same part-song many times, holding a pivotal chord here and there until every pupil hears all the tones of the chord in relation to his own tone and feels the supremacy of certain tones in the chord

over other tones — these are the experiences that make for perfect blending.[1]

V. Singing in the Junior High School

Through the first six grades the vocal training of girls and boys is identical. Pupils learn to use their voices in early grades by singing unison songs; in the fifth and sixth grades they sing either soprano or a light alto, alternating parts for the sake of ear-training. At this period of instruction it is usually found that as many boys sing on the high part as the low, and, as a rule, the boy sopranos have voices with a purer, clearer ring than do the girl sopranos.

In the junior high school,[2] when voices are tested, three classifications are generally evident: first soprano, in a range from first-line *e* to high *a;* second soprano, with a somewhat fuller quality in a range from *c* to *e;* and alto with a richer quality in a range that extends to *a* below middle *c*. Particularly at this age should the teacher listen for quality that indicates strain. Singing off pitch is a common fault and is one of the first signs that someone is forcing his voice or singing with tense muscles. Although there is as much danger of forcing in one section as another, effort in producing high tones and low tones is more readily apparent than in the middle range.

Both boys' and girls' voices change at adolescence, but because of the drop in pitch in the boy's voice, his problems are more prominent. For this reason many teachers think it advisable to have the sexes segregated. Indeed, large classes of junior-high-school boys develop into satisfactory four-part choruses. The girls' group likewise may become an effective choral organization of the glee-club type.

Occasionally boys enter seventh grade at the age of ten, but the average age is eleven and one-half years. Usually boys from ten to twelve sing either soprano or second soprano — a soprano not higher than five-line *f* and a second soprano not lower than middle *c* being perfectly safe. At about thirteen years, these voices usually lower a few tones. This soprano quality of the eleven- and twelve-year-old boy commonly develops into a light alto at thirteen, and into a rich alto-tenor at fourteen or fifteen. The range of the alto-tenor at this time is likely to be from two-line *g* to *g* below middle *c*. The junior-

[1] See Alma Norton. *Teaching School Music* (Los Angeles: C. C. Crawford, 1932) Chap. VII. James L. Mursell and Mabelle Glenn. *The Psychology of School Music Teaching,* pp. 161–163.

[2] See Beattie, McConathy, and Morgan, *Music in the Junior High School* (Silver, Burdett and Company, 1930) pp. 106–114.

high-school baritone sings only a few tones lower, his easiest tones being in the *c* octave.

That there must be a constant testing of the boy's voice through this period is accepted without question. One week a boy may sing safely on an alto part; the next week he may find himself comfortable only in the short range of the alto-tenor.

The physical development of a boy and his speaking voice are aids in deciding what part he should sing. In fact, the size of a boy often points to the part he should sing far more than does his age. The speaking voice easily places a boy in one of three groups. He has an unchanged voice of soprano or alto range, he has a changing voice, which indicates the alto-tenor part, or he has a changed voice, which, in the junior high school, almost certainly places him in the baritone group. The changed tenor in junior high school is a rare voice.

For testing the singing voice it is wise to use the descending scale with boys who have unchanged speaking voices. The teacher should observe where quality of tone changes. A boy with changing or changed voice may be asked to suggest the easiest tone in his voice. Using this tone for a starting note of a scale, he may sing as many tones in the ascending scale as are comfortable and consequently pleasant. Then, taking his last comfortable tone for a point of departure, he may sing a descending scale. The teacher should always be alert to detect where quality changes. It cannot be too strongly emphasized that boys between the ages of twelve and seventeen years have constantly shifting voices that must be tested often.

When a boy's voice is led carefully into the man's voice, there is no break and, therefore, there need be no cessation of singing. Indeed, regular vocal exercises to prevent stiffness are desirable through this period if the voice is to escape a break. This condition is usually the result of abuse often brought about through loud talking and laughing and wrong singing.

A hoarseness is sure to follow if boys from ten to twelve years of age who possess soprano voices are allowed to force tones down to a low part. This hoarseness is frequently misinterpreted as an indication of the approaching change and soon the boy becomes dissatisfied with his efforts and stops singing. Often teachers, led astray by the term 'junior high school,' have been too eager to make small boys into more mature singers.

If vocal ideals are built up in the first seven years in school, a boy or a girl will be sufficiently intelligent through the period of voice

changing to watch his or her own voice. It is not unusual to have a boy say, " I believe I had better drop out on *b* now," or " I am not quite ready for that low *f*." Of course, the teacher must not shift responsibility, but if her teaching has been efficient, she will have developed many helpers.

VI. Singing in the Senior High School

Singing in the senior high school generally centers in such organizations as boys' and girls' glee clubs, small vocal ensembles, and the chorus. Within the last few years, unaccompanied singing has come into vogue in the mixed vocal groups. This has resulted in the rise of *a cappella* choirs. Undoubtedly this type of singing develops greater independence, a more refined tone, a finer purity of blend, and more delicate shading than accompanied singing. However, much of the modern vocal literature with which young people of to-day should become acquainted is music in which the piano accompaniment is an important element. Therefore, it would seem unwise for any chorus to devote its time entirely to *a cappella* literature.

A recent movement in the teaching of singing has been the introduction of the voice class into the high-school curriculum. It carries on the practice of unison singing of beautiful songs enjoyed by the children in the elementary grades — a practice that should be continued in junior and senior high school. It provides an economical way to give boys and girls training in the correct use of the voice in singing and in speaking; it reveals and brings out talent oftentimes unsuspected and undiscovered; and it develops an appreciation for good musical literature through teaching songs by Franz, Schubert, Schumann, and other composers of standard worth.

VII. Suggestions to the Choral Conductor

There are certain well-known levels of choral conducting that must be attained if a conductor lifts the work of his chorus beyond the commonplace. Some of these are appended:

1. Beauty of tone and ease in production are inseparable.

2. A well-defined phrase-line is necessary. In singing a melody, the phrase peak has precedence over the measure accent. The contour of the melodic line cannot be preserved when measure accent is disturbing. There should be a working toward the climax of a phrase with an effect of suspense at this point.

3. In polyphonic music, the entrance of each voice must be well

defined. One voice must fade away sufficiently to give the incoming voice a chance for clear entrance.

4. Clear, pure quality is necessary for good shading.

5. Contrasts in dynamics with marked gradations between the extremes are desirable. These contrasts are possible only when there is an ideal for a *pianissimo* and a *forte* tone.

6. There must always be balance in *diminuendo* and *crescendo* passages.

7. Rests in music must be given their full value.

8. Final beats or parts of beats in all measures must be given their correct time allotment.

9. Rhythmic freedom must not be abused. An *accelerando* or a *ritardando* attains vitality only by contrast with a normal tempo.

10. A chorus must be able to sing a *fortissimo* passage without sacrificing quality.

11. Soft tones must be vital and freely produced.

12. The words are important in holding interest and in shaping tone. Therefore, they must be sung correctly.

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CHAPTER VIII

EAR-TRAINING

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Teachers of music must have a clear realization that the ear is the threshold over which all connection between the source of sound and human comprehension passes. Every possible value that humanity can receive from music is directly controlled in its effectiveness by the extent to which the ear can secure for the brain an accurate report of the complete sound patterns.

I. MAJOR PHASES OF EAR-TRAINING

We may recognize at least three major phases of the process of ear training. They should be regarded as concomitant rather than as sequential in actuality, though we are treating them separately here.

First, individuals differ in auditory sensitivity. It is obvious that many persons have but a vague impression of the musical sounds that impinge upon them. Their impression of the music is as inexact and distorted as the visual images of persons afflicted with myopia and astigmatism. The quality of musical listening can only be freed for its maximal value when the ear has been trained to hear clearly, accurately, and completely every musical sound that comes to it. Hence a directed attention to sound in all its fullness and subtlety must be developed in order that the brain may receive as perfect a record as the individual's constitutional make-up will permit.

Second, closely connected with sensitivity and yet going somewhat beyond it and supplementing it is the matter of intelligent and analytic discrimination. Besides encouraging the individual to listen to and apprehend the sound in its totality, its various aspects of pitch, quality, position in rhythmic patterns, tonality relationships, and so forth must be emphasized and brought out.

Third, again closely related to the foregoing is the ability to discriminate and retain tonal *patterns*. A musical experience is peculiar in that each individual sound exists only for a moment, and its pattern

is a transient movement in time that must be grasped as it passes and yet give rise to an impression sufficiently permanent for its total effect to be felt and recognized. Much of the confusion experienced when listening to a symphony or other complex composition comes from limited power to retain the tonal and rhythmic structure that was erected in fleeting sound. Though this retaining of the tonal pattern is not of itself the esthetic or emotional outcome that we regard as the ultimate aim of music education, it is the necessary condition precedent to that outcome.

II. Factors in Ear-Training

With this outline in mind we now pass to the chief factors to which attention must be given in any plan for ear-training. In most persons the capacity of the ear to receive and register impressions, admittedly limited though this may be, is never fully exploited. Ear-training aims to develop to a useful degree whatever aural capacity the person does have.

Eight factors, or aspects, of this training may be mentioned.

1. We develop ear-training in and through rote singing, performance, listening, and musical activities generally. It should be said with emphasis that the instructor should carefully avoid making demands upon the ear that may be excessive, as by the use of music which is too complex for the child to apprehend. However, the attempt should always be to increase the range of aural grasp (the aural attention-span) and to refine the power of aural analysis.

2. There should be a strong emphasis upon tone quality. Good tone quality can never be described or explained fully; it can only be experienced. And when a child has been exposed again and again to tone quality of high excellence, then he begins to comprehend and understand the possibility of beauty resident in it. Sensitive awareness of tone color, both of the specific voice or instrument and of various gradations within the individual voice or instrument, is essential for any really pleasurable experience in music. The recognition of different instruments seems to be a rather simple and easy process that can be developed at an early stage of the child's training. To discriminate the nuances and shades of color within the range of the instrument requires a much finer degree of aural skill and may, given time and ability, be carried to almost any degree of expertness.

3. Intonation, in the sense of exact pitch relation between tones, is another matter that demands careful attention. Certain combina-

tions of tone create natural hazards for any performing group. For instance, the third of the triad is usually rendered slightly flat — a fault that is corrected only by specific attention. Again, a sharp tone resolving up needs to be higher than the pitch of the piano, and that in the case of the flat tone resolving downwards it needs to be slightly lower than the piano pitch. There is above all the necessity for seemingly taking whole steps of slightly increased size on ascending passages and slightly under-sized whole steps on a descending passage in order to prevent lowering of intonation. These are but a few examples which go to show the importance of directing the attention of the learner constantly and intelligently to intonation if we wish to get the best results.

4. A very important factor to have in mind is the establishment and strengthening of the feeling for tonality, or tonal relationships; *e.g.*, the tendency of the leading tone towards the tonic and the feeling for key-relationships. These are essential if a person is not to have the feeling of being lost in a fog. It is the establishment of tonality, at least in the earlier stages of musical experience, that gives stability and sense of direction to performance and to listening. For this reason it is necessary that every attempt be made to develop quickly a reliable feel for the key note as the stable base upon which the whole complex relationship of tones rests.

5. Next we must develop an apprehension of tonal combinations, both horizontal (melodic) and vertical (harmonic). Such combinations are analogous to words and phrases in language. The infinite variety of such combinations is at once the delight and despair of teachers. Identical tones in two different combinations seem to produce such different effects that it is at times almost impossible to believe that the same pitches are used in both combinations. Therefore, we regard it as essential that the ear be given the power to comprehend these melodic and harmonic groupings so that they become meaningful and useful in the musical experience of the pupil.

6. In close relation with ear-training goes the training of the eyes. The expression " hearing with the eye and seeing with the ear " may seem very peculiar until we realize that music as such exists only within the mind of the individual and that the characteristic mental patterns can be activated by more than one sense avenue if he is properly trained. It is this power that is the ultimate goal of the work in music reading.

7. The individual should learn to grasp, recognize, and retain the

broader structural elements of music. An awareness of the structural elements constituted by rhythmic and tonal patterns and an ability to retain and recognize those elements are absolutely essential for any effective enjoyment of music. Obviously, one great joy of the listener to symphonic music is the recognition of the entrance and presentation of the various themes. And without the ability of which we speak, contrapuntal music becomes a mere maze in which the listener is completely lost. Hence, the development of a grasp of these broader rhythmic and tonal elements of design is an essential factor in ear-training.

By way of résumé, the account here offered of ear-training embodies the following essential sequence of ideas: first, the development of accurate and fine reporting power by the ear; second, the intelligent recognition of the various factors that concern this musical sound; third, the development of a power to erect in the mind a complete picture of the whole structure of a musical composition. Here is the essence of ear-training.

III. The Place of Ear-Training in Music Education

Music education in its widest aspect is an organized and orderly succession of musical experiences. At all levels, from the kindergarten through the high school, the public-school music program should provide for the intelligent comprehension of and sensitive response to musical sound and the recognition and effective retention of musical design.

1. The teaching of a rote song, if it involves attentive listening and accurate reproduction, constitutes excellent training of the ear. Equally important is it that we begin to train children to listen to others, even at an elementary level, so that their span of aural attention shall be increased. In all elementary music, the importance of good tone quality can hardly be overemphasized. Intonation and tonal relations should also receive specific emphasis. From the very beginning of part singing, pupils should be trained to hear not only their own part but also, so far as possible, the entire ensemble. Ear-training thus comes to mean directing a properly balanced attention to the whole range and complexity of musical sound.

2. Matters such as rhythm, form, unity, and contrast seem only for the advanced music student. But in reality they should be brought into the very earliest lessons. Form is being taught when children are made conscious of phrases. Unity and contrast as elements in musical com-

position are clearly evident when students discover like and unlike phrases. All such emphases have a direct practical justification, even as a part of the elementary teaching of rote songs, because a command of these factors of musical design facilitates the learning of the song.

3. The use of the *so-fa* syllables needs to be considered primarily in connection with ear-training at all levels. The little student in the lower grades who, after hearing *do-mi-sol* sung with only neutral syllables and retains that sound pattern, recognizes it and can sing it back to the teacher with *do-mi-sol,* has proved that every necessary process has been completed in the aural comprehension of music, and that an admirable basis has been laid for advance to more refined levels of skill. He has recognized this pattern of musical sounds and then is able to apply such characteristic names to it as will prove to you that he knows just what it is. There, at a simplified level, one sees the activity of ear-training as a whole. And the constant accumulation of musical experiences that comes with progress through the school serves as a further and richer basis for constantly expanding the program that has its roots in rote training.

4. As to the outcomes of ear-training, our opinion is as follows. At the conclusion of the music course in the schools, ear-training should have accomplished the following results: First, all students should be able to listen to at least a few of the great musical compositions sufficiently to recognize them later as acquaintances renewed. This means that all students will at least be listeners. Second, ear-training and the acquisition of aural skill should have become definitely serviceable in musical performance. The dependence of the performer on skilled hearing is of the utmost importance, both because it helps to solve many mechanical problems and because it greatly adds to the expressive and esthetic values of his work. Third, our ear-training activities should be of direct benefit to the small group of pupils who are to enter music vocationally.

CHAPTER IX

INSTRUMENTAL ACTIVITIES

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In instrumental music, as in all forms of instruction in the beginning stages, it has been the custom to proceed without a thoroughly developed theory, allowing the theory to develop as an outgrowth of teaching experience.

If instrumental music retains its position in our educational system, the teaching of it must continue to improve psychologically and pedagogically. Music teaching has long neglected many of the fundamental principles of applied psychology. Keen educators demand that instrumental music teaching make greater use of the latest scientific knowledge available.

I. THREE METHODS OF ORGANIZING WORK IN INSTRUMENTAL MUSIC

To obtain a clear conception of the educational principles underlying good instrumental music instruction, it will be helpful to describe briefly three methods of organization, or types of approach, seen in school instrumental-music teaching.

1. First Method

The first and by far the oldest type of approach consisted of the following steps:

1. A teacher was employed to direct a band or an orchestra. The ability to direct the group was not considered as necessarily involving either the ability to play the instruments in the organization or the ability to teach others to play them. Frequently the leader was unable to play or to teach more than one or two instruments. Seldom, if ever, was it assumed that the school would undertake the responsibility of starting children on their instruments from the beginning.

2. A canvass of the school was made to find sufficient talent with which to build an organization, usually an orchestra.

3. Try-outs were given these players, and only the better ones were accepted. These few players (for there were only a few in most schools) were organized into a playing group that was called an orchestra.

4. The result of this procedure was an organization that:

(*a*) Was dependent on chance for balance and general effectiveness;

(*b*) Had to be rebuilt each year because of the graduation of advanced players;

(*c*) Placed its main responsibilities upon the parents and the children who were taking private lessons, these lessons being an additional demand upon the children's time;

(*d*) Made no provision for beginners or those who were not able to take private lessons;

(*e*) Almost necessarily could not be scheduled in the school day, and hence almost invariably was an out-of-school time activity;

(*f*) Made the acquiring of individual technique a prerequisite to entrance into the ensemble that was to function in the life of the school;

(*g*) Was conceived as a means of utilizing already acquired technique rather than a powerful incentive for acquiring new technique.

2. A Second Typical Method

A second approach, which is in very common use to-day, represents an advance over the first method, just described, of depending on the results of home preparation. The following are the steps usually involved:

1. One or more instrumental specialists are employed who can play and give instruction upon all or most of the instruments of the contemplated organization. These instructors are frequently professional musicians whose experience and training have been mainly in established bands or orchestras.

2. Announcements are made of the opportunities for children to learn to play upon instruments in school time, after school, or on Saturdays, either free or for a small fee.

3. Sometimes special tests are given to determine who of the applicants shall be allowed to have the school instruction; sometimes all applicants are admitted.

4. Class groups of six to fifteen children are formed for various in-

struments or types of instruments, and elementary training is given in these special groups separately. After a period ranging from three months to a year, some of the children, those who have made the most progress being usually favored, are transferred to an orchestra or band, or the groups as a whole are combined into an ensemble.

5. The result of this procedure is an organization that:

(*a*) Usually is well balanced because selection can be made according to purely musical needs;

(*b*) Can usually be kept in desired condition, provided interest in the instructional classes that supply its members is sufficiently high to maintain an adequate enrollment;

(*c*) Relies so largely upon the instructional classes that the standard of performance usually approximates the ability of the slowly advancing classes instead of making definite use of the more talented or privately taught pupils;

(*d*) Likewise has practically no place for beginners who are inferior in attainment to the instructional classes or to the pupils who are drawn from these for the organization;

(*e*) Usually meets in school time;

(*f*) Still stresses technical attainment as prerequisite to entrance into the group that is to function in the life of the school;

(*g*) Still fails to have the interplay between group performance and technical study that results in utilizing the former as constant motivation for the latter.

As a result of the foregoing conditions there is almost always a high mortality in the instructional classes. Pupils are constantly dropping out through lack of interest, caused either by failure to see how their contributions can be of value or by discouragement at not being able to keep up with the more talented pupils.

3. A Third and Modern Method

The modern approach is gradually being introduced in more progressive school systems. The steps involved are approximately as follows:

1. The employing of one or more instrumental educators, who have been students of both music and education, and who conceive of music as a means of character formation, not only when a certain degree of proficiency has been attained, but also during the process of obtaining it.

2. Not only announcing, but also demonstrating as effectively as

possible, that in an orchestra or a band there is opportunity for every child to play some instrument, and that playing upon the instrument in the organization may be begun immediately. At the same time information is given regarding the demands made for succeeding on the various instruments, prices are quoted regarding purchase or loan of instruments, and conditions regarding free or fee lessons are explained.

3. In small conference groups, determined largely by the children's interests, giving advice based upon more or less formal tests to individuals to aid them in deciding wisely about the selection of instruments.

4. As soon as the instruments are obtained, carrying on performance and instruction simultaneously. The band or orchestra and the class instructional groups are regarded as parts of a single organization.

5. The result of this procedure is an organization that:

(*a*) Will usually develop into a balanced organization more quickly than is the case in the second method of approach, especially in smaller schools;

(*b*) Can easily be kept in a healthy condition because it is constructed to meet the individual needs of the members and can thus constantly adapt itself to them;

(*c*) By using every child at the level of his development, can make use of every type of player at any stage of advancement;

(*d*) Permits adjustments not only at the beginning of a term, but also at any time during the term;

(*e*) Usually meets in school time;

(*f*) Takes the child at his level of advancement and assigns him a part in the ensemble that he can successfully play;

(*g*) Constantly demonstrates the need of technical power in order to proceed to more advanced material or a more advanced part in the same material. Throughout, the function of ensemble playing motivates the technique studied in the class instruction.

In this procedure, the process of learning parallels that followed in many of the child's natural learning activities, such as learning to play baseball. In these he learns by ' getting into the game ' from the very beginning and is thereby stimulated to practice for technique. The child is, therefore, to join the orchestra, regardless of his previous musical training, and his first musical experience is thus a participation in a going concern. After having started in the orchestra, he will undertake specialized instruction, consisting of class lessons, private lessons, or both. From his specialized instruction he will return to the orchestra

better equipped to contribute to its success. It is plain that class and private instruction will be an outgrowth of the real activity itself.

II. Aims

General aims, as stated in the most progressive courses of study, emphasize the service of music in developing sensitiveness to beauty, wholesome social attitudes, the nurture of possible artistic and creative talent, and mental and physical health, through providing basic instruction in general musicianship, appreciation, and technique.

Two different products are sought; namely, the training of the musical amateur, and the training of the future professional.

1. The Training of the Amateur

The most effective appreciation in music is gained through the right kind of participation. Any teaching that seeks to give the child a real musical experience or a permanent love for music without involving some production of music by the child himself is employing a makeshift. Self-activity is the natural way to appreciation. But we are living in a period when music produced by others surrounds most of us. The phonograph, the radio, and the sound picture constantly suggest that we sit back and let someone else make music for us. These same mechanical agencies have indirectly strengthened the argument for putting major stress on the training of the amateur, because they have decreased greatly the number of professional musicians employed. If instrumental instruction in the schools were conceived as being primarily vocational, the training of professional musicians, there would be a decreasing need for music teachers. In any event, the training of the musical amateur should receive the greatest amount of school time. The newer conception of school training in music as a means to develop a love for the art, no matter how long or how short a time the study is pursued, has led thoughtful educators to make new demands for instrumental study. The sad results of instrumental study that has left children with little or no ability to play, and, worse still, with no interest in music or even distaste for it, must be avoided in the future.

2. The Training of the Professional

Participation in the production of music should be a part of every child's life, but the number of students who will finally become professional musicians is very small. Nevertheless, it is important that the professional aspect be given consideration in school music instruction. Recent studies indicate that, compared with other definitely ex-

pressed preferences, there is a large vocational interest in music. It is probable that some of the children who are now playing in the school orchestras and bands will become professionals. This means that their instruction must be fundamentally correct and that their music foundation must be laid so thoroughly that they will not be required to retrace their steps at some later period. It is difficult to know which pupils will follow music professionally, as musical talent is no particular criterion. We must arrange, therefore, to have our instruction correct enough to allow any child to continue music as a life work if conditions justify.

3. General Aims

In the preschool program, one may expect music to contribute to the development of motor skill, budding appreciations, and social and emotional control. In Grades I and II may be added creative expression. In Grades III and IV, an interest in reading the language of music is in evidence. Instrumental music lends itself to the general aims of purposing, planning, executing, and evaluating through a teacher-guided class procedure. A growing realization of the need of skills and knowledge prepares the way for their acquisition through directed activities rather than through a passive reception of teaching.

Through the upper grades and on into junior and senior high schools, there may be added a gradually increasing emphasis on refinement of tone quality, rhythm, expressive performance, individual proficiency, and the ensemble sense, in which the individual listens to the tonal balance of the group and subordinates himself accordingly. Along with increasing technical mastery should come a realization of the urge to express oneself through music, a stimulation of imagination, and an understanding of the structure of music.

III. Obtaining Interest

The need and the method of stimulating interest in instrumental music vary in different situations. The interests of three groups of persons must be obtained: the children, the parents, and the board of education. Obtain the interest of the children, and you immediately have the interest of their parents. If the children and parents are interested, the board of education will coöperate eventually.

1. The Demonstration

One of the most effective means of obtaining the interest of the student body is an instrumental demonstration before the school as-

sembly. When this demonstration is carefully planned, its value will be almost in direct proportion to the instructor's musical preparation. Since this demonstration is to be given before the entire school body, it must accomplish two objects: (1) it must interest and instruct the pupils, whether they take up the study of an instrument or not; (2) it must lead many pupils to desire to undertake instrumental study.

The more instruments the demonstrator has to exhibit and the more of them he can play, the more valuable will be his demonstration. He should be able to play at least one instrument in each of the four orchestra families, and more if possible. For example, it would be desirable for him to be able to start with the violin and play each instrument in the string group, finishing with the bass viol. If the instructor is unable to demonstrate all the instruments, individual players on those instruments should be brought in for the occasion. If no players are available and if the instructor is unable to play all of them, he should play his own instrument and supplement the demonstration with a lecture concerning the other instruments and the plans for the development of the instrumental program. He should tell what each instrument does in the orchestra, touch upon its history and development, suggest the difficulties of playing it, and so forth.[1] He should also know the prices of all instruments and be able to answer the many questions that such a demonstration should stimulate. At the close of the demonstration all pupils who show interest in the study of an instrument should be asked to fill in a questionnaire regarding their musical interests, training, and the like.

2. Sectional Meetings

After the questionnaires have been obtained in the general assembly, pupils who have expressed their desires to play a particular instrument should be grouped for sectional meetings. For example, assemble in a single group all those who wish to play the violin; in another group, those who wish to play the viola. Similar sectional meetings should be arranged for all instruments of the orchestra, if there are enough applications to warrant it. The main purpose of this first sectional meeting is to give two kinds of advice: (1) that concerning

[1] A useful presentation of the instruments of the orchestra and of the band, with numerous photographs to scale, the staffs and notation used, and well-known selections in which given instruments are heard to advantage is found in W. W. Blancké and J. Speck. *A Gateway to Music* (Boston: D. C. Heath and Company, 1931), Chapters VI and VII. — *Editor.*

the wisdom of the pupil's preference for a given instrument, and (2) that concerning the type of instrument to buy and the price one should pay for it.

IV. The Development of the School Orchestra, Band, and Small Ensemble

The development of the school orchestra should begin with the rhythm orchestra of the kindergarten. The purpose of this organization is to develop rhythmic responses and music appreciation, and to prepare the way for the grade orchestra.[1] In the first and second grades it provides a fascinating introduction to the reading of music. A lively interest in starting, playing, and stopping together, a sensing of rhythmic movement and of varying dynamics, a recognition of repeated themes, and the budding ability to create rhythms may be expected to grow from the rhythm orchestra.

After rote playing, the children should use the very simple notation found in the parts for rhythm bands issued by publishers of instrumental music. Introduction to the reading of music notation should be followed by first attempts at writing simple parts — consisting of notes and rests on a single line. This activity must not proceed, however, unless the teacher can make it a really interesting and creative one. An attempt to use the rhythm band only as a 'stunt' for special programs or for the teacher's glorification is to be condemned vigorously. A child put in an artificial situation and made overprecocious is a pathetic little figure in comparison with the child wholesomely unconscious of outside attention, but absorbed in constructive work in his own world of wonders.

In primary grades, the instruments must be struck lightly so that the tune played by the piano or the phonograph can be heard. Singing may be compared with playing — one section of the class singing as the other plays. Strong and weak beats may be illustrated by various instruments. Children do not like very short tunes. They are ready in the first grade for a full-length gavotte or minuet in which they can express their own reactions in terms of loud and soft, fast or slow, gentle or lively.

In the second grade, there is a keener rhythmic discrimination and a better sensing of dynamic shadings. In the third grade, pitch instruments, such as the glockenspiel, may be added. Class instruction in violin may be begun in the third grade.

[1] See Chapter VI on "Rhythm" for further discussion. — *Editor.*

In Grades III and IV the rhythm orchestra becomes the schoolroom orchestra by the introduction of an occasional violin, or possibly a cornet, in the hands of a boy or a girl who is ready to advance beyond the group. In the fifth grade, as more of the real orchestra instruments are gradually added, the slower members are not dropped, but retain their rhythm instruments until ready for the violin, clarinet, flute, or possibly a small cello or orchestra bells. The classroom teacher, though guided by another person, should be given the responsibility and the credit for building the schoolroom orchestra. She can, and will gladly, make music a valuable part of her daily program, and she, more than the supervisor, can convince parents that music should have a place in the curriculum.

Instrumental classes can be added to piano classes where both are in operation, but children should not be permitted to take both violin and piano classes at the same time unless they have pronounced musical aptitude. All instrumental players should learn the fundamentals of the piano, however, to develop a harmonic sense as distinguished from a purely melodic one.

In junior and senior high schools, a program of orchestra three periods per week with one of general (vocal) music and two of instrumental technique should be provided. This also applies to band. The giving of programs should be subordinated to the development of musical taste and interest.

College credit for orchestra and band should be granted only to high schools having sufficient equipment.

There should be a graded continuity of material for junior and senior orchestras and bands. The instrumental instructor should work with the teacher of music appreciation in contributing instrumental illustrations of preclassic, classic, romantic, and modern periods of music, along with their esthetic and chronological correlations with art and with political and literary history. Pageantry, utilizing as it does pantomime and music, visualizes these correlations in a striking way.

Furnishing accompaniments, vocal or instrumental, to solo, chorus, or assembly singing will give opportunity to student conductors and orchestra to distinguish between solo and accompanying tone.

Small ensembles make possible more intimate concerts in school classrooms. These may be worked out in connection with the social studies. Every member of the orchestra and band has a right to be in some small ensemble. Such special training brings quick results in the form of a keener sensing of responsibility and musicianship. Multiple

string and wind quartets and quintets, with definitely progressive outlines of material, may be rehearsed in large units and then divided into small groups for neighborhood practice and recitals.

Planned technical outlines for home practice that can be checked off and credited to the individual student give dignity and order to school study.

In some schools with depleted budgets the whole instrument program has gone on through the help of student assistants under the general direction of the supervisor.

V. Class Instruction

In addition to the training that is given in connection with the orchestra and band periods, there should also be other class periods that provide specialized training in those techniques for which the child has already seen the need through his contact with the orchestra or band.

In the general program of instrumental activities the emphasis should be placed on the orchestra or band period as the major unit because it so effectively motivates all the playing, but the class period is of vital importance, especially when it comes as an outgrowth of the major activity.

All players should be instructed together for the orchestra or band rehearsal, but it is advisable to make the class period include only players on the same instrument or on closely related instruments. When this is impossible, combinations of certain instruments may be made, but this arrangement must be considered as only a temporary makeshift.

Class work will include two types of instruction: (1) help with orchestra or band material, and (2) the development of special techniques peculiar to the individual instrument involved. The latter will also include such matters as the proper holding and care of the instrument. The prospective player should be taught to listen, not only for intonation but also for beauty of tone. This is generally defeated by having the children read from printed music everything they play. Certainly a part of each rehearsal should be devoted to material that does not require reading ability and that allows the child to concentrate on the mechanics involved and especially on ear development.

Dictation exercises should be given to the group almost from the outset. If such exercises do not involve reading or writing music, they permit the beginner to play material in advance of what he is reading in the orchestra. It is desirable to keep his playing ability slightly

ahead of his reading. This does not mean that the question of reading should be neglected. But it does mean that many bad habits will be eliminated if he is allowed to read only what is fairly well within his playing ability. Children will often play well, with good habits, material dictated to them, but when required to read material of the same difficulty, they will play it poorly, with bad habits, because their attention is divided between reading and playing. The way to overcome this is to keep the playing ability slightly ahead of the reading ability.

The first approach to note-reading is aided through 'pointed tunes.' An easy scale is written on the board. The teacher points to a tone, says 'wait,' to allow for uniform response. At the signal 'play,' the class responds. Later, the teacher or a pupil assistant points out the successive tones in a familiar tune (without the 'wait' and 'play' procedure). The class, after playing the tune, is given an opportunity to guess its name. This guessing game is real fun. As progress is made, every child in turn is given an opportunity to point out a tune. The successful guesser in each instance is 'it,' and is allowed to point out his tune. Through this procedure sight-reading is assured. Many teachers who use familiar folk tunes for material played by the class are often misled into thinking that the children are reading notes — in many instances they will find that the child is merely playing the familiar tune by rote and cannot follow the written score.

Flash cards with short tonal figures of three or four notes are a step farther in sight-reading development. This, with some written dictation of tones played by the teacher, comprises the method whereby a pupil learns to " see what he hears, and hear what he sees." A study of the psychology of general reading shows that a combination of word, phrase, sentence, story, and phonic methods is accepted by our best authorities. The instrumental musician should be trained along parallel reading lines. The musical phrase is also a unit of thought. An interesting device is that of giving each child a card containing one or two measures of a tune. When the child recognizes that the teacher has played the portion on the card he holds, the child places his card on a grooved standard.

Grade schools providing a minimum of eight to ten pupils in a class should be provided with a special instrumental teacher. A class with a lesser number should attend Saturday morning all-city classes. All grade and high-school orchestra members should be required to take the class lessons unless they are taking private instruction.

School instruments for beginners should be loaned for a period of

one year only. Once a child has a liking and a fitness for a particular instrument, he should secure his own and return the school instrument. Exceptionally gifted children should be encouraged to take private instruction. Disinterested pupils should be dropped. Interested but slow pupils should be put in a group where they may proceed comfortably at their own pace.

VI. Some Administrative Problems

1. Fitting the Orchestra into the School Program

The instrumental teacher should make every effort to see that his work be given a place in the regular school program and avoid, if possible, having it scheduled as an after-school activity.

Instrumental teaching is most effective, of course, when scheduled daily. If one could have instrumental music five days a week, it would be advisable to schedule the orchestra practice on Monday, Wednesday, and Friday, and class work on Tuesday and Thursday. If only four days are allowed, two should be devoted to orchestra and two to class. If three days are available, two to orchestra and one to class. If only two days are available, one should be given to orchestra and one to class. This is the minimal time in which an instrumental program can be run successfully. It is obvious that results must be expected in proportion to the amount of time given to the work.

School systems in which instrumental work is undertaken usually follow one of these plans:

(1) A special activities or ' club ' period. This period is particularly adapted to the junior high school, although it may be used in the grades and in the senior high school.

(2) A set instrumental period. This is scheduled in school time where instrumental music is adequately taught. If scheduled before or after school, the period should nevertheless be recognized as a definite school class.

(3) Staggered classes. In a grade school or a small high school having only one section of each subject, this plan permits a pupil to elect instrumental work at a different hour each week, without handicapping his general program.

2. The Teaching Staff and Its Supervision

If the supervisor of music is competent, he may personally supervise the instrumental work. However, if the budget and the size of

the system justify it, the general supervisor should be given an instrumental assistant to carry out the plans for unifying vocal and instrumental work. If the general supervisor is not trained in the intricacies of instrumental techniques and teaching procedures, it would be better to have an instrumental department-head separate from the vocal department.

Evaluation of the work of instrumental teachers, while necessarily taking into account their ability to keep their classes largely intact throughout the school year, must not be based on this alone, but on the progress of the pupils in technique and musical understanding as well. A supervisor who pays a teacher an unannounced visit for a few minutes once a semester has a very unfair sampling upon which to base his judgment of that teacher's worth. Supervision should invite and respect coöperation and suggestions on the part of the teacher.

The instrumental teacher, even if a part-time special instructor, should not be exempt from the professional standards of health, habits, use of English, enthusiasm, personal appearance, social approach, and sincerity. The full-time teacher should, in addition, meet certain standards as to educational background, attendance at conventions, private study, extension work, and other means of keeping in touch with professional progress. Initiative and responsibility in connection with professional organizations should be commended.

Class pupils should be encouraged to take private lessons when their interest and progress justify the expense, but the school instructor should not have to depend on outside private teaching for a living wage. Some schools do not permit the full-time music teacher to give private lessons. This is a matter to be determined by local conditions.

Demonstration lessons given at departmental teachers' meetings are a stimulus to the instructor, the students participating, and the teachers observing. All meetings should be preceded by a bulletin stating the topics to be discussed, so that the teachers may come prepared to make a mature contribution. New materials put on display, approaches to technical problems, examination of new instruments, reports of conventions, and solos by members of the teaching staff are all interesting and worth while.

3. The Organization of Class Instruction

A curriculum that is a composite effort of all teachers, working hand-in-hand, is more likely to be followed fully and willingly than one sent out from the music supervisor's office. A standing committee

charged with continuous revision should provide flexible and efficient courses of study.

Every effort should be made to enlist the whole-hearted coöperation of the grade teacher, the principal, and the superintendent of schools. No pupil who is behind in his other studies should be admitted to classes, unless the grade teacher is willing to give music a chance to stimulate his interest in school. Businesslike procedure, monthly marks, organization of an elementary ensemble for the players, graded promotion, classroom recitals, yearly demonstration events, integration with school projects — all give evidence to the school principal that the instrumental organizations are an indispensable part of the school program, not an amusement or a mere adjunct to athletics or dramatics.

For the orchestras and bands sectional rehearsals are necessary in order to attend to individual needs. Playing on the phonograph a piece that is to be rehearsed is often an incentive to better effort. Supplementary work in technique, if linked with real music to be played, is properly motivated; abstract drill unconnected with its application is futile.

A plan whereby vacancies occurring because of graduation from the junior or senior high school are filled by players who have been preparing in the grade schools that feed into the junior high school will keep the orchestras and bands well balanced each year. Fall classes should be made up in June, and a list of grade-school graduates should be sent to the junior-high-school instructor, and a list of junior-high-school graduates to the senior-high-school instructor, together with a statement of the work completed.

VII. Present Trends in the Administration of Instrumental Teaching

Of late there has been less interest in mass playing for what might be called 'publicity' purposes, and a greater interest in the small ensemble that attends to the needs and musical advancement of the individual. Instruction in instrumental music is linked with theoretical and appreciative aspects in a unit of musicianship. Units of work also allow for the talented to carry on past the minimal assignment. In this way each may strike his own pace. The Junior Guild of Fine Arts is sponsored by many schools as an encouragement to the especially talented. Courses that correlate interpretative dancing or free bodily movement, graphic art, and music are being offered with

emphasis on the creative side. Materials are printed with copies of art works that illustrate musical themes and stimulate the imagination. Often recitals are given in which the pieces played have a connecting story. These may be given added interest by costumes or a pantomime that fits the music.

We now have state music festivals, with or without the contest feature, but with strong emphasis on combined singing and playing of the groups. Rating in the contests is almost universally according to general designations, such as 'fair,' 'good,' 'excellent,' with the possibility of more than one organization being ranked in each group, as distinguished from the former percentage rating. This descriptive rating, together with the clinics for conductors and the detailed written criticisms of the judges, is a distinctly encouraging advance over the old plan. It all fits in with what John Erskine calls the "craftsman *vs.* the virtuoso" ideal in music. School organizations are to serve the pupils, not to advance the prestige of the conductor or the school. Without lowering standards, the emphasis is being put on music's contribution to lifelong interests.

Another encouraging trend is the development of rural music through county orchestras and bands. Peripatetic specialists in teaching wind, brass, and string instruments bring to many hitherto underprivileged country boys and girls the opportunities that were formerly given only to city children. Music thus tends to dispel the country boy's feeling of inferiority when the time comes for him to adjust himself to city school situations.[1]

The night-school orchestra thrives in city schools. It grows in many instances into the community or civic orchestra, or a semi-professional concert organization. In some instances a teachers' orchestra, the nucleus of which is formed by the instrumental instructors in a fairly large school system, carries on with the music supervisor as conductor, and the school administrator furnishes rehearsal room, heat, light, and music. This avoids certain overhead expenses. For example, there are no salaries, as the professional musicians, being part-time teachers in the schools, do their rehearsing on the same evening following the weekly teachers' meeting. They feel that the orchestra is a part of their school job. The orchestra builds the school instrumental classes through their concerts in schools. Money from these concerts furnishes more school instruments and more pupils for the classes. Many of

[1] Music in rural schools is further discussed in Chapter XVII. — *Editor.*

these class pupils later become private pupils of these part-time professional players and school instructors. As the teachers' orchestra concerts are confined to schools, it is easy to avoid any semblance of competition with the musicians' union. Some schools sell an activities membership ticket to students that admits to all school concerts, plays, and athletic events. Funds from these tickets are apportioned by a committee from the departments concerned.

VIII. Summary

In summary, there are certain principles relating to instrumental activities that the educator should keep in mind.

First, the necessity for a type of approach to instrumental music teaching that will place function ahead of technique and allow the child to enter a band or an orchestra without first having acquired skill with the particular instrument involved. The technique is to be secured after the child has seen the need for it.

Second, there should be proper integration of functional organizations, such as the band or orchestra, with the technical units represented by class instruction.

Third, the program of work must make allowance for individual differences.

Fourth, class instruction should be so organized that there is an adequate amount of time allowed for the work. Ideally each instrument would be taught in a separate class group. This plan best insures the development of the player's technique to the point where he need not be ashamed of his performance after he leaves the school. Instrumental music, then, should bring real satisfaction to the student by offering him participation in fine music, and by so equipping him that, after leaving the high school, the proficiency he has gained will insure his use of music avocationally throughout life.

CHAPTER X

LISTENING

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It is indeed a happy era in music education that finds high-school girls and boys interpreting choral and orchestral masterworks with professional skill and even little primary fellows sweetly piping songs by Mr. Mozart and picking their way tunefully across the keyboard. Well may we point with pride to our music-conscious youngsters and predict a time when we shall hear America not only singing Stephen Foster, but also playing Bach and Beethoven.

Yet in the midst of all this "joyful noise" some of us are reminded of another admonition of the Psalmist, "Be still and know that I am God." "Be still and know"! Could there be a more subtle commentary or a more timely warning to a country in which education, grown a bit self-conscious and beguiled by the word *original,* shouts its theories from the housetops? And so, in these days of aggressive self-expression, these happy days of prize-winning choruses and orchestras, it is heartening to see the small but ever-increasing number of music educators who are turning their attention to the "lost art, perhaps nearest of all arts to eternity, the subtle art of listening."

Listening to music is a real art, a human skill, demanding both training and practice. It is very different from hearing music. There is, to be sure, a certain sense satisfaction that comes as the waves of sweet sound wash over the ears, but the mere hearing of music, pleasurable as it may be, leaves little lasting impression. It is as vague and fleeting as the perfume of last June's roses.

Art is long and one of its unique values is the preservation of life and of beauty in the mind. This being true, art appreciation becomes much more than passing pleasure. It too preserves beauty, in memory clear and definite that feeds reflection and makes recognition possible. Musicianly listening, which registers the details of musical beauty, turns the instant joy of mere hearing into music memory, a durable satisfaction.

The musicianly listener takes away from the concert, not only the memory of a pleasant hour and a measure for future concerts, but also a translation of his own emotions in definite form. In the Beethoven sonata, the Brahms song, he recognizes himself and in that recognition claims fellowship with great men, claims his own little place in the continuity of the emotional life of the world.

Listening is now considered as definite a musical activity as performing or composing. What is more, listening is recognized as the basic musical activity, for whether one is on the stage or in the audience, a music producer or consumer, the fact remains that music exists only as it is heard. Neither the quick eye nor the keen intellect can take the place of the sensitive, discriminating ear. In music, hearing is believing. Because the trained ear is the prerequisite of every musical experience, and because the listening repertory is the foundation of musical culture, all progressive schools and colleges are now offering listening lessons, courses in music literature and music appreciation.

Training for the listener is still too young to have lived down the skeptical smiles of many excellent musicians and music lovers who have arrived safely without it. We do not deny that in the past a few musicianly listeners have been born and not made, and that many more have made themselves. We simply ask, What about the music lovers that might have been? Our grandparents needed no listening lessons, 'tis true, nor did they need electric light bulbs or automobile tires. But surely, in these days of widening musical opportunity, when symphony concerts may be heard by the loneliest ranger or the laziest lie-abed, it would be stupid to let our children get years behind in their enjoyment of music or to run the risk of their missing it entirely, just for lack of a little timely training.

Occasionally one still hears that familiar platitude — usually from teachers who could not give a decent listening lesson to save their lives — that appreciation is a part of every music lesson. So it is. Also, there is nothing more valuable in the making of a music lover than his own singing and playing, be it ever so humble. But is it not a bit presumptuous to claim that a boy, blowing his very brains out on a tuba, or a girl, doggedly sustaining a dull alto part, is in a position to appreciate fully the music being performed? Or that a teacher, worried because the same tuba bloweth where it listeth or that alto is dismally below pitch, has either the heart or the means at hand to do justice to the beauty of the composer's expression? Every work of

art is jealous and demands our undivided attention. So while performance brings joy, it also brings responsibility and self-consciousness and destroys the perspective of the composition as a whole. Music reveals itself fully only when we are free, when we are willing to be still and know.

We might also ask those who say that it is not necessary to ' take time out ' for listening, when they think our girls and boys most need the inspiration of great music, skillfully performed? When, if not at the very time they themselves are struggling with the techniques of singing and playing? Fortunately, appreciation runs far ahead of performance, and there is nothing that encourages and spurs the amateur so much as the triumph of the professional. Again and again I have heard children say, after listening to a great orchestra, " Music like that is worth all the trouble, so I guess I'll keep on practicing! " Surely we labor in vain if we give our young people techniques and no standards, and surely nothing but smug mediocrity can be the result if our boys and girls hear no better music than they themselves can make.

And while we are dealing with the opposition, we may as well include those who maintain that training for listening only makes people hypercritical and that any foreknowledge of a piece takes the edge off the listener's enjoyment — as if a symphony were a Christmas gift at which one should not peep! These advocates of blissful ignorance are usually victims of some teacher's malpractice. There have been, and still are, all too many so-called ' music-appreciation lessons ' that might make one feel just this way. But it is not the idea of training for the listener, but the little learning and less culture of the teacher that make these lessons dangerous. Only those of much knowledge — knowledge not only of music but also of the literature, languages, history, and philosophies that are music's background — and those of tolerant and sympathetic nature should be trusted with the delicate business of revealing the truths and beauties of music. I have never known such a teacher to produce either a musical snob or a disillusioned pessimist.

Unquestionably the crying need of music education to-day is for teachers equipped for the important work of developing the appreciation of music. Too often it has been left to the chorally or instrumentally unfit or added as a last straw to the burden of some competent but too-busy teacher, and the result has been music *depreciation.* We need teachers who are neither cooing sentimentalists nor top-heavy technicians; teachers whose one foundation is the esthetics of music; teachers who renounce even the idea of a formal procedure for the

listening lesson. The rubber-stamp lesson in which the teacher followed some such directions as:

1. Write title of piece on the board.
2. Have children read aloud.
3. Write name and dates of composer.

and then ran aground in dreary phonography, belongs to the dark ages of music education.

To treat a nocturne as if it were a problem in arithmetic, to be solved in consecutive steps, is as stupid as it is futile. One might as well try to institute regular procedure for enjoying a sunset! Impressions of beauty do not come piecemeal. And just as the watcher of the sunset, having responded to its grand total, then begins to notice the strip of curious aquamarine along the horizon or the fantastic shape of a cloud mass, so the listener, returning to earth after the thrill of the music, becomes interested in the details that caused it.

No one need fear that the listening lesson freed from formulæ need become a planless, haphazard affair. Quite the contrary, for, with the music itself determining the mode of its presentation, lesson plans must be fresh daily and teaching must be based upon *general principles* of musical art and *particular knowledge* of each individual piece.

In my own teacher-training classes we usually begin by trying to work out a definition of music appreciation, which, after much discussion, turns out something like this: "Music appreciation is total response (physical, emotional, and intellectual) to musical beauty and recognition of the factors that cause it." Thinking thus of appreciation as a combination of feeling and knowing simplifies our idea of this intricate phase of the musical experience and sharply defines the teacher's province.

Obviously, no person can teach another by direct instruction how to feel. And, just as obviously, no amount of zeal in the cause of good music is sufficient excuse for violating emotional privacy or bullying the person whose taste one is seeking to improve. The most benighted little kindergartner has a complete and active set of feeling responses and the divine right to use them in liking or disliking the greatest tune in the world. We cannot teach feeling as such, yet to minimize its importance, just because we have brought music into the schoolroom, is to make music a craft instead of an art.

Feeling will always come first both in importance and in actual experience, for music is a language of feeling, a heart-to-heart message

from composer to listener. Walt Whitman, in his beautiful lines, says, "Music is what awakens from us when we are reminded by the instruments." So too we might say that music appreciation is what awakens when we experience musical beauty. And this awakening is not of knowledge, that we must get from without, but of feelings that have always been sleeping somewhere in our inmost natures.

The teacher's part in this awakening is to provide opportunity for the musical experience. She is a scene-shifter who sets the stage for a drama in which music plays all the leading rôles. But much depends on this inconspicuous scene-shifter, for she not only manages the sets that create the background and atmosphere of the play, but also controls the spotlight and acts as the voice off-stage whose timely comments often keep the threads of the plot from tangling. Having provided the opportunity and prepared the way for the emotional response, the teacher then helps the listener to recognize the factors that caused it. It is with the knowing that her direct responsibility lies.

Although subordinate to feeling, knowledge is indispensable to the appreciation of music. We are all familiar with the knowledge of instruments, of opera stories, of composers, and of incidents and anecdotes connected with the music. This is all very interesting and was once supposed to be quite adequate equipment for musicianly listening. It is no longer considered enough, for it is only valuable as background for a vital musical experience. And no experience can be either vital or musical that takes no thought for the music itself. Not only knowledge *about* music, but also knowledge *of* music, is necessary for musicianly listening. Knowing something of the ways in which a composer uses his materials — the rhythmic devices, melody lines, combinations of tones and instruments, and form schemes, all of which have been the medium of his expression — opens a whole new world of purely musical beauty for our enjoyment. This does not mean a detour on the long, hard road of musical theory and analysis. The complete science of music is not the listener's business. He needs only enough of it to enrich his appreciation of the art and dignify the artist.

It is neither intelligent nor just for the layman to take the artist for granted and look upon his talent as if it were some such special dispensation of providence as curly hair! Musical talent is a gift, to be sure, but to bring it to its fullest fruition requires hard work. Brahms once indignantly remarked: "Do you think that any one of my half-dozen passable songs just occurred to me? Why, I had to worry myself rarely with them!" Appreciation of a work of art must include appre-

ciation of the worker. The hours of painstaking effort, of physical, mental, and spiritual giving that go into a great symphony would put to bed the average business man who thinks himself the worker but the creative artist a sort of *de luxe* loafer! It needs but a glimpse at the workshop details of music to make the honest layman exclaim, with the astonished small boy who had just been shown the dot-and-dash secret of the stiff marching of the *Little Lead Soldiers*, " Why, composers have to be really smart, don't they! "

Listening seems to fall logically into two types. One listens simply to enjoy music and with no purpose beyond the fostering of one's musical taste and general culture (this is the common ' audience ' type of listening) ; or one listens to gain ideas and inspirations for one's own use in some form of self-expression. But whatever the purpose, there is one thing common to all listening and that is the desire for reward implied in the word itself. " To listen," says the dictionary, is " to make an effort to hear." Who would make an effort if he had no expectation?

The musicianly listener has great expectations. There is the mood or story of the piece, its musical beauty and, in many cases, the technical skill of the performers to be enjoyed. The untrained listener expects little. His pleasure comes mainly from the rhythms of music and if he can express them in dancing, marching, or even beating time, then he literally ' enjoys himself.' But if convention demands that he listen quietly, or if the music happens to be for the head and heart rather than for the foot, he is bored and wonders why his neighbors spend time and money at a concert! To increase the expectation of the listener is the particular purpose of the listening lesson and the sooner it begins the better.

Quiet listening is the teacher's most difficult problem, particularly with the young child whose growing muscles are so susceptible to music's invitation to bodily response. It is easy enough to put on a phonograph record and let the child clap, step, or play with band toys; easy enough to suggest that he " do what the music says " and be a butterfly, a gnome, or a wild horse. But there is no surer way to give a child a false start in his musical experience than to let him think that he must do something conspicuous *every* time he hears a tune. He must learn, even in the nursery school, that music is speaking to him and that, first of all, he must listen. And he must learn that although music often invites him to do things with it, to clap and step and sing, yet sometimes — particularly when several persons are listening together

(the word for that is *concert*) — sometimes music only invites him to feel and think with it, quietly and all inside himself.

The secret of all quiet listening is the substitution of mental for physical activity. We must give the child, or, for that matter, the untrained listener of any age, something to listen for, something to think about. In the beginning, purely musical beauty has little hold upon his attention, so we start him thinking of the story or picture suggested by the title or the mood of the piece. Such suggestions should be clearly distinguished as fancies and not facts. It is a serious offense to burden music with our own imaginings or let the child think that the composer had exactly this picture in mind. Still, anyone has a right to say that music reminds him of this or suggests that. The teacher's " It sounds to me like bumble-bees " is an invitation to the child's " Oh, but it sounds to *me* like an airplane," and the matter is left happily undecided with the remark, " We may never know just what Schubert was thinking for he simply called the piece *scherzo,* which means, a joke! That is one of the nice things about listening to music, each one of us may have his own way about it." Since there is always the danger that the story or picture idea may steal the child's attention from the music and so defeat its purpose, the fanciful suggestions should be as brief as possible — just enough to stimulate imaginations that are not self-starting.

As the child's interest and concentration grow, his attention may be turned to more musical things. He will listen happily for the repetition of a familiar theme, for a change of harmony, for the entrance of a new instrument or a new tune. And then, if our efforts have been successful, there will come a time when he no longer needs to be told what to listen for. He can make his own pictures and interpretations, discover his own musical beauties; he is now a musicianly listener.

One responsibility still rests with the teacher. After the child has learned to listen, feeling and thinking his way through the music, he should be encouraged to talk about his experience. Nothing is worse for one's musical taste than half-formed, suppressed opinions. Only when crystallized by expression and polished by contact with the opinions of others do musical judgments have much value. The child is quick to form opinions of the music he hears. He likes to talk about his experience and is usually quite honest in his criticism. While we are tempering his crude judgments with knowledge, we should do everything in our power to preserve this natural honesty and to keep him from growing up into the type of adult who dares not speak of last night's concert until this morning's paper has told him what to say.

But we must also make him understand that his opinions are interesting to others only when backed by reasons, and that opinions are exactly as good as the thoughts from which they come.

Talking, thinking, feeling, these three, and the greatest of these is feeling. In a few pages devoted to the subject of musicianly listening it is impossible to do more than discuss general principles. Details can only be presented in a laboratory course in which the music has a chance to speak for itself. At the close of such a course, and trusting to impressions and illustrations made by the music, I send my teachers out with these marching orders:

"Know your music. Never attempt to present a piece until you are familiar with its mood, background, musical beauties, and teaching opportunities.

"Know your child, his mood or attitude, his background, social and musical, and the points at which he will be vulnerable to the various elements of the musical experience.

"Then, with a single purpose, and that the enjoyment of music, fit your selection to your listener. No music is too good for children. The greatest masterpiece, properly presented, is often surprisingly acceptable to the least listener.

"Never lay down the law; in matters of taste there is no law. Forget the teacher-pupil relationship and be the child's companion on a splendid adventure. You have been over the road before, which should make you a desirable fellow-traveller. The child is having his first-time thrill; it is your privilege to share it. Let him make some discoveries himself. Listen to him as well as to the music for he may be able to show you things not mentioned in your well-thumbed guidebook.

"Do not expect to measure your results, for appreciation is many years a-growing and is often keenest in the most silent, undemonstrative child. Yours is an inconspicuous service and for that reason you need not hope to be a person of importance to taxpayers, administrators, or fellow teachers. They are more interested in bands on the football field, in contests and money-making operettas, in choruses of hundreds dressed in white. But when you feel discouraged, remember that the intangibles and unshowables for which you have worked, the joy, the good taste, and the culture that come with the appreciation of music, will be functioning in the life of the individual and the community when school days are long, long past."

CHAPTER XI

READING MUSIC

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I. NATURE OF THE PROBLEM

It is important to conceive the reading problem in music education somewhat more broadly than is ordinarily done. The ability we wish to establish is essentially the functional mastery of the musical notation. The score as we have it to-day is a highly complex and subtle system of symbolism, capable of representing the musical structure in part directly and in part indirectly. Our problem is with the educational and psychological values of this scheme of visual symbols, and with the processes involved in its use and mastery. This includes what is commonly thought of as ' reading,' which means the performance of music directly and independently from the score, and a good deal else besides. We must ask what place the notation ought to occupy in the scheme of music education.

In what follows we shall deal, first, with the values involved in a functional mastery of this symbolism and with the aims we should have in mind as we work towards it; second, with the learning processes involved; and, third, with certain erroneous conceptions often revealed in the approach of music educators to the problem. Our purpose is not so much to develop and recommend some one method of procedure, or to describe and criticize alternative methods, as to set up and characterize the guiding principles to have in mind in deciding upon a method suitable to any particular teaching situation.

II. VALUES AND AIMS

The values that accrue from a functional mastery of the musical notation are of two sorts, auxiliary and developmental.

1. Auxiliary Values

It is clear that a competent mastery of the score is of great importance for participation in a diversified range of musical activities

and experiences. While one may be a valuable member of a vocal ensemble without being able to follow the score, yet even here the ability to read is highly desirable. Facility with the score is almost essential for any significant instrumental performance. Ability to follow the score can be a valuable aid in listening and can increase both the pleasure and the educative value of listening experiences. Capacity to notate one's own musical ideas is almost a *sine qua non* for any kind of creative activity. It would seem to require but little argument to demonstrate the importance of such auxiliary, or instrumental, values. Yet sometimes students of the curriculum have contended that the teaching of the notation should be given a very minor place in music education, and that it should be confined to those pupils who manifest special musical ability. The reason given is that most persons in adult life very rarely read music. Yet manifestly, if one of our chief purposes is to promote a widespread and vital musical amateurism, this objection will not carry weight. The power to read music with some facility and pleasure is a most important part of the equipment of the amateur. And in this respect the conventional system of teaching music through private lessons has been deplorably defective.

2. Developmental Values

It should be evident that the effective mastery of the notation can add precision to all musical experience. Of course, if it is taught as so much grammar or formal theory, out of touch with any actual musical background, such benefits will not be gained. But that sort of teaching is by no means necessary. The learning of the score can be a factor of great significance in 'ear-training,' in the widest sense of that term. What the learner acquires is the ability to see what he hears. The visual supports, reinforces, and renders more definite the aural experience. This is a consideration that should be constantly borne in mind.

3. The Aims

From the foregoing we may derive a brief statement of the aims that should control us in teaching the notation.

1. We should seek to establish the ability to 'read music' in the ordinary sense of the phrase. Here the following standard is suggested: from the sixth grade onward the pupil should be able to read music that presents to him no serious technical difficulties, and to read it with facility sufficient to derive pleasure from the activity and to produce a musically intelligible result.

2. We should seek to establish an ability and a desire to follow on the score the music to which the pupil listens.

3. We should seek to establish an ability and a desire to notate original musical ideas. This would seem to be one of the best and most practical steps to take if we wish to promote and encourage original musical ideation.

III. The Learning Process in Mastering the Score

The psychology of the reading process in music has not been adequately explored. Eye-movement studies here are technically much more difficult than in the case of language. And satisfactory diagnostic reading tests do not exist. Hence much of our analysis must be inferential. It is impossible authoritatively to indicate optimal teaching procedures; yet certain valuable guiding principles can be enunciated with some confidence.

1. Reading Mastery

The question may be raised as to the sense in which the functional mastery of the notation issues in a true reading process. The studies in language reading have developed an important distinction between reading as such and other modes of response to symbolic material. Reading, as distinguished from proof-correction, type-setting, grammatical analysis, translation, and similar activities, involves a primary direction of attention to the units of significant meaning. Non-reading processes are responses to such elements as spelling, typography, linguistic structure, and the like. It is clear that to this extent and in this sense what we desire in music is a true reading response. In all our direction of learning our primary aim must be to have the pupil attend to the significant elements of musical meaning, such as phrase structure, harmonic content, rhythmic pattern, and the like. We know that with language the development of a reading mastery can be seriously compromised by an analytic approach — with the vernacular by concentration on separate letters, with foreign language by concentration on translation. In the same way the reading mastery in music is likely to be compromised if we insist upon the pupil's attending primarily to the detailed elements of the symbolism. Always what we desire is the ability to perceive the integrated musical meanings that are indicated. And this does not build up in a logical sequence by giving attention first to the constituent details in isolation.

2. Notation Introduced after Musical Experience

It follows that the notation should be introduced only on a foundation of adequate and organized musical experience. When the child is first introduced to the score, his experience should be that of seeing what he has already learned to hear. One may, of course, teach the score merely as a sort of abstract grammar, concentrating on the names of lines and spaces, and of clefs, key signatures, time signatures, and the like. But this dissipates one of our chief values and does not treat the score as an agency for musical-mental development. It seems, indeed, definitely the wrong way to go about setting up a true reading skill.

It should be observed that the position here taken implies that the notation should not be introduced too early. An aural background for a functional understanding of the score can hardly be developed before the second half of the third grade. The writer would regard the introduction of intensive study of the score in the second grade as distinctly undesirable, because the paucity of organized aural experience renders a formal treatment almost inevitable. It will be found that any seeming loss of time due to such postponement is more than compensated for by the added efficiency of learning arising from a better and more natural approach as well as from the operation of the factor of maturation.

3. Perception of the Phrase

The whole sequence of learning in mastering the score consists essentially of having the child come to perceive with more and more precision and completeness the visual representation of what he hears. At the beginning, attention should be concentrated upon the phrase. Everything should focus upon this, and everything that might cause distraction and confusion should be eliminated. Thus at first attention should not be called to the separate notes, and indeed these need not even be named. Nor should attention be given to key signature, time signature, measure bars, or clef. The phrase should be made to stand out in the child's mind. And later development consists of progressively analyzing out and bringing to the focus of attention more and more of the complex indications of the score. All these should be apprehended in a musical context and as graphic representations of actual musical experience. Our ultimate aim is not to have pupils able to work out the meaning of the notation through a laborious analytic

process akin to spelling, but to enable them to perceive instantly the total musical significance of the complex symbolism.

4. The Movable *Do* System

Certain characteristic problems center about the practice, common in the United States, of using the *sol-fege* system with movable *do*. Specifically these are the problems of developing ability to read song material with words instead of syllables, and of learning to read by absolute position on the staff, which in effect means a functional mastery of the letter names in place of the syllable names. Before discussing these questions, we shall consider the advantages and values of the movable *do* system as an agency for facilitating musical learning.

The advantage of a vocal approach to the score through the syllable names is twofold: First, it can favor a phrasewise apprehension of the melodic line, as contrasted with spelling out the melody note by note. This benefit, to be sure, is not peculiar to the using of the movable *do* system or even to any syllable system whatever. It can be yielded by any properly directed vocal approach. Vocal music very definitely favors a feeling for the total phrase, whereas an instrumental approach is much more likely to be notewise. Here we have one strong reason for building musical competence and notational mastery on a well-laid vocal foundation. Teachers should keep it in mind in using the movable *do* system.

Second, a vocal approach can greatly aid children to think and feel the tonality relations of the notes they sing or image; *i.e.*, the tendency of certain tones of the scale to move towards or combine with others. John Curwen, the originator of *sol-fege* with movable *do*, definitely had this in mind. He developed a series of hand signs for the syllables, which suggested their tendential effects. Whether the hand signs are used or not, the *so-fa* syllables should not be employed as mere meaningless conventional labels, but as indicators of certain 'mental effects' or tendential effects. In this way we lay the foundation for the apprehension of key, and make grade-school singing a valuable agency for the development of musical imagery.

Various alternatives have been proposed for the movable *do* system. There is the fixed *do* system widely used in continental Europe. This, to be sure, tends to develop a feeling for absolute position at an early age, and thus facilitates transfer to the notation with its absolute indications. But its much greater intricacy is a most serious disadvantage in work with children. Then there is the "Tone-Word System" of

Carl Eitz, in which a separate singable syllable name is given to each step of the chromatic scale. This yields the same advantages as the fixed *do* system, and yet avoids its baffling complexities. However, to recommend its use in this country would probably be impractical. Again, certain American music educators advocate completely giving up the syllabic approach. No doubt this can be done, but it requires considerable expertness on the part of the teacher, and to the present writer at least, its advantages are far from clear. Labels no doubt are artificial, but if used intelligently, with an eye to both the advantages and the risks involved, they are perfectly valid teaching devices.

5. Problems of Transfer

We now turn to the two specific problems mentioned.

First, the child who has learned a song either with a neutral syllable or with the *so-fa* syllables is confronted with a transfer problem when he must sing it with the words. If we make the acquisition of the song with the syllables a laborious and exacting undertaking and separate it from singing with words, this transfer problem can constitute a real difficulty. Perhaps this is the argument for wholly abandoning the use of the syllables. And yet if we do so, certain genuine values are apt to be lost. The true solution seems to be indicated by the following suggestions: (1) Use the syllables sufficiently to give the child a precise feeling for the tonality and tendential relationships of the melody. (2) In singing with syllables do not relapse into a notewise dealing with the material and thereby obscure the phrase units. Phrase is more naturally felt in meaningful words than in *so-fa* syllables, and if the sense of phrase is lost because of the syllables, the transfer to words will be impeded. (3) At the earliest possible moment have the children read both words and music together in their approach to new songs. This of course does not mean that the syllables should not continue to be used as a factor in the learning of the song. But it does mean that the children should learn reading as combined score-and-word reading just as soon as possible, rather than learning first with syllables and then with words.

Second, another transfer problem arises when a child who has been taught the syllables is required to read by position on the score and by the letter names. Perhaps the best solution may be found in the following suggestion: In grade-school singing the pupils should become more and more accustomed to observing and studying the symbols of the score, though still being controlled by the syllables. Then, if ap-

prehension of phrase and tonality has been well established, there will be little difficulty in passing over to letter names and absolute position when formal instrumental instruction is begun. The instrument imperatively demands attention to the separate notes with which vocal music can largely dispense. The wise course seems to be to obtain for the learner the advantages inherent in both the vocal and the instrumental approach and to complete the transfer from syllables to score at the time when it is actually needed, when beginning work with instruments.

6. Associating the Score with Various Musical Projects

In order to achieve both our auxiliary and our developmental aims in the teaching of the score, its use should be associated with every type of musical project.

First, the score should be associated with projects in the way of musical performance. Throughout the first six grades, where the central performance activity is singing, our aim should be to enable the pupil to control his voice more and more independently and completely by reference to the notation. In this way both our values will be realized. The pupil becomes better and better able to use the score as a guide for the making of music, and reciprocally his singing becomes more and more adequately controlled by properly developed perceptions of musical relationship and structure. Instrumental experience and performance, superimposed on that with voice, brings in an added factor of analysis and precision.

Second, in the same way the score should be associated with the creative project. At first the teacher will find it necessary to write down the melodic ideas suggested by the pupil. But by the time the pupil reaches the fifth grade (a minimum standard), he should be able to write for himself musical ideas that occur to him. The notation, indeed, is an almost indispensable adjunct to the creative project. It introduces into the free and spontaneous flow of musical ideation an element of order and precision that renders the entire experience truly educative. Here, again, we see a means of achieving our two values, the auxiliary and the developmental. Some music educators actually begin the development of the notation, not with performance projects but with creative projects. We may note that the mere routine copying of song material, in place of encouraging the pupil to notate his own musical ideas, is a definitely inferior means of realizing our two values.

Third, the score should be associated with listening. This may in-

volve serious practical difficulties, because of the unavailability of scores of music to which the pupil listens. But it should be regarded as desirable. Good listening should always work in the direction of a more and more analytic attitude. For instance, by the junior-high-school level the pupil should be well able to identify first and second subjects, and the conspicuous elements of musical design in general. This may be achieved even where the score cannot be used in connection with listening lessons. But if the pupil, from time to time, under proper direction, can follow on the score the music to which he is listening, the musical value of the experience is enhanced, and the ability to identify the constituent elements of the musical pattern can be engendered both more rapidly and more surely.

IV. Errors to Be Avoided

In closing this discussion, we may comment on certain rather common errors that ought to be avoided.

1. We should never regard the mastery of the score for its own sake as the central aim of the program of music in the grades. Very often this is done. But it is entirely unjustifiable. In the very nature of the case, the score, however valuable and important, is a secondary element in musical experience and development; to make it primary, whether we do so explicitly or without clearly realizing what we are about, is to undermine the essential values of our undertaking. Teachers who make the acquisition of the score a primary objective, and who formulate, or at least think, grade aims in terms of skill with the notation, usually do so for two reasons. First, they frequently defend themselves by an appeal to the theory of formal discipline in its most extreme and discredited form. Reading the score, it is said, gives practice in quickness, accuracy, and concentration. Comment on such notions seems hardly necessary. Second, many teachers do not know what else to do. The notation presents a host of teaching opportunities of a very definite kind. It favors the organization of a series of specific lessons. Thus it seems the practical and obvious point of concentration. And the obvious fact that music education thus organized essentially as a series of reading lessons virtually ceases to deserve its name is overlooked.

2. Another common error is the introduction of the score at an unduly early grade level. This derives from the fallacy just discussed. For it seems natural to many music teachers that, as soon as the child can read the vernacular, he should begin to read music. But these two

skills are by no means on a parity. Moreover, the child has had some years of experience with the vernacular before he begins to read, an experience incomparably richer than any we can provide in music in the kindergarten and first grade. Hence, we would conclude that the formal introduction of the score in the second grade is an impediment, rather than an aid, to musical development, and that it is almost certain to take time that could be spent much more profitably on a variety of musical experiences, such as listening, creative work, rhythmics, and the like.

3. The opposite error is unduly to postpone the use of the score. A few music educators have argued that it should not be introduced until the sixth grade and have claimed that their work in no way suffers from such delay.[1] Investigation usually reveals that they are in contact with highly specialized situations, dealing with selected pupil groups most of whom are taking private music lessons outside school. In general, their proposal seems impossible to defend. Assuredly we do not want to convert music education into a scheme of lessons dealing with notation. But we doubt whether an adequate musical development can be had without the notation. And certainly it affords an instrumentality alike useful, and, when properly employed, highly propitious to sound musical growth.

4. The last error on which we shall comment is that of an excessively notewise approach. This idea is often repudiated in words and yet continued in practice; as, for instance, by music educators who insist on phrasewise apprehension and at the same time institute a routine of note-pointing. Instrumental supervisors sometimes complain that children come to them in the seventh grade ignorant of the names of the notes. But this may even indicate a desirable state of affairs in the lower grades. To be sure, it is always possible that the children may have learned nothing at all. Yet also it is very possible for the entire foundation of an eminently practical and musically significant reading skill to have been laid without the teaching of the letter names. As a matter of fact, there is far more danger of the mastery of the notation being compromised by too much attention to the constituent notes than by a type of teaching resolutely directed to essential musical values, in which time may not be found for detailed notewise analysis.

[1] Archibald Davison. *Music in American Life* (New York: Harper and Brothers, 1926), Chapter III.

CHAPTER XII

MUSIC THEORY

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I. MUSIC THEORY AND MUSIC EXPERIENCE IN ELEMENTARY SCHOOLS

The introduction of instruction in music theory into the child's early musical training presents a problem of balance and proportion. There was a time when the acquisition of facts concerning the elements out of which music is made was considered almost the principal objective of a program of music education. A child was given a good mark in music if he could recognize the various symbols of notation, could name his key signatures, and indicate the meanings of the more common dynamic and expression markings, but no consideration was given to his musical responsiveness or other evidence of real musical growth. Such a single criterion for judging the music-mindedness of the child, which is all that we should seek to measure if we *must* measure musical development, is questionable, since obviously it is possible for a child to acquire much theoretical information about music, and yet have no conception of the real meaning of music. On the other hand, it is equally possible for a child fully to sense the power and beauty of music, to react with increasing sensitiveness to its magic sway, and yet have hazy ideas about his sharps and flats, his majors and minors, his meter signatures. Can we not secure growth in both these phases of musical development if a wise proportion is maintained between them?

Unfortunately supervisory insistence upon a reliable and practical musicianship as an outcome of the music program is frequently interpreted by the classroom teacher to mean merely the acquisition of information about music with consequent minimizing or neglect of the genuine musical experience that comes from abundant performance of music — in which conscious knowledge of its theoretical aspects may, indeed, be entirely lacking. Furthermore, this overemphasizing of the factual elements of music-learning as a primary objective is intensified in some school systems by city-wide, and in some cases state-wide,

examinations in music theory as means of maintaining standards of achievement.

In our modern concept of elementary-school music education as primarily musical experience rather than the accumulation of factual knowledge, music theory is not an objective of the program of music instruction, but it is none the less a desirable outcome of it. A knowledge of the fundamentals of music, its 'grammar,' its structure and architecture, is important, not because these phases of music as such, in isolation from music itself, make a worth-while contribution to the child's musical life, but because without this knowledge his understanding of music is incomplete. A child might have a satisfying musical experience if, for instance, his vocal activities throughout his entire elementary-school life were confined to rote singing. It will add to his satisfaction, however, if he acquires through his own efforts at music-reading a large portion of the songs that make up his repertory, and that satisfaction will be heightened considerably if he knows the theoretical basis upon which are built the skills that make possible his interpretation of the printed musical page.

Moreover, the increasing importance of instrumental music as a school subject furnishes an added justification for instruction in music theory. Here we do not have recourse to rote learning, as in the case of vocal activities; success and satisfaction in this learning field depend on an ability to interpret the musical score through actual music-reading. Students engaging in such study must be provided with their musical tools. These involve acquaintance with pitch-names and key signatures, recognition of note values, common rhythmic patterns, clefs, and the like. Indeed, if we are to prepare children for musical experience outside the school field either concurrently with their school attendance or after their school days are over, we should furnish them with these basic tools that depend on an elementary knowledge of music theory.

Let us admit, then, that although we may not regard the teaching of music theory as a prime objective of our music education program, the knowledge that this term implies may well be considered as a desirable outcome of this program. How are these outcomes to be realized? Shall we secure them by isolated formal drill, or shall we hope to develop them as incidental by-products of those learning experiences that are concerned with music itself, as those experiences are related to song-singing, music-reading, and music-listening?

Modern educational philosophy looks with greater favor upon this

latter approach. Just as technical problems arising out of music-reading activities are best solved as they are met in the music score and not as drill problems unrelated to an actual piece of music, so may the various phases of music theory be attacked as the need arises for the specific knowledge involved. The tools a child will need for satisfying exploratory experience are comparatively few and can effectively be acquired fortuitously over the span of his six- or eight-year elementary-school attendance as concomitants of all his musical activities, his song-singing, his music-reading, his music-listening, his music-creating.

II. Content of Music Theory in the Elementary Schools

1. First Experiences

The child's first definite encounter with the theoretical aspects of music probably occurs in the third grade when he learns his first 'observation' song as a preparation for his music-reading, although he may have had earlier experience in this field in the directed physical response to simple meters in his music-listening lessons of the first and second grades, or he may have become acquainted with the staff, also in the second grade, through his use of a staff board at his seat on which he played musical games with paper notes while he recorded the tiny melodies that he and his teacher created. Through his early experience in music-reading he comes to realize that the picturization of music requires a symbol known as the 'staff.' He does not learn at first the letter names of the lines and spaces, but he does know which is the first, second, third, fourth, or fifth line, and the specific number name of each space. This knowledge he needs in order to understand his teacher when she tells him the location of *do*. Later he may acquire basic information concerning the construction of the tonic chord when he discovers that if *do* is on a line, *mi* and *sol* are also on lines, or that if *do* is in a space, *mi* and *sol* are similarly in spaces.

In these first music-reading experiences the child will have his introduction to time notation. He will become acquainted with the quarter note, the half note, and the whole note as time symbols in themselves, and as rhythmic symbols in their relation to other notes. In these early stages these note-pictures will acquire significance as one-, two-, or four-beat notes, although their meaning will change for him later when he becomes acquainted with the principles underlying meter signatures. These concepts of time he will acquire visually

through their picturization on the printed page and will sense them physically through the swinging of his arm or through stepping the notes in simple eurhythmic fashion.

While still in these early stages of acquainting himself with music notation through his reading activities, the child will come to recognize other time symbols, such as the dotted half note (presumably here a three-beat note) and the rests that correspond to the notes whose acquaintance he has made. Later he will add eighth notes and sixteenth notes and the corresponding rests. Since time notation has no significance for the untrained musician unless associated with the measure, the child will in these early stages have to know something about the measure and the bar. He will also have had some experience in phrase-sensing and phrase measurement, so that even at the beginning of his musical training he will be laying the foundation of his knowledge of musical form.

2. In the Fourth Grade

In the fourth grade the pupil will be ready to learn something about key signatures. As a preparation he will be taught the symbols of the sharp and flat and will learn the letter names of the degrees of the treble staff. The gaining of this latter information may become a pleasurable experience through the game of spelling simple words involving the letters *a* through *g* as notes on the staff, or translating back into words, notes placed in the staff in the order of their verbal spelling. Formal drill in recognizing key signatures is not to be recommended as a fourth-grade activity, since it is sufficient if the child is able to identify the key name by consulting a chart in the front of the room that gives such information. Some fourth-grade classes, however, enjoy learning and using the simple rule of calling the right-hand sharp *ti* and the right-hand flat *fa,* and counting up or down to find the key note.

Concurrently with his learning to recognize key signatures, the child must also be taught the meaning of the meter signature, and if his music-reading experience is to be satisfying at all, he must learn to interpret the meter signature in terms of the rhythmic patterns that make up the song he is learning. This is essential, since rhythmic satisfaction is seemingly more important to children than tonal satisfaction, and, as a matter of fact, successful rhythmic interpretation generally results in successful tonal interpretation.

3. In the Fifth and Sixth Grades

In the fifth and sixth grades theoretical instruction in music should have as its aim the crystallization of the simple basic principles learned in the lower grades. Key signatures should now be recognized without recourse to the chart, either through immediate identification or through the use of the familiar simple rule given above. In the sixth grade, however, where ordinarily three-part singing is introduced, children, after several years' acquaintance with the musical elements of melody and rhythm, have the opportunity of learning something about the third element of music, harmony, a prophecy of which they have experienced in their two-part singing in the fifth grade. Out of their singing of three-part songs will come knowledge of the structure of the triad, and its use in supplying the tonic, sub-dominant, and dominant harmonies of the music they are studying.

This early acquaintance with harmonic material should come largely through aural rather than visual experience. The inevitability of the common harmonic progressions should become a part of the learner's tonal consciousness. The child who can 'feel' the quality of a chord and sense its progression to another chord of a different harmony has a greater store of music-mindedness than the child who can spell the primary triads and recognize them when he sees them on the blackboard or in his music text, but who lacks this fundamental harmonic feeling.

4. In the Eighth Grade

The changing voice of the boy furnishes children in the eighth grade, and frequently in the seventh, not only an opportunity for a richly increased harmonic experience through the singing of four-part music, but also a motive for teaching the symbols of the clef. The addition of the tenor (or alto-tenor) and bass parts to the printed score occasions the necessity of the explanation of the *F* clef, and since until this time there has been but one clef symbol, there has been no particular reason until now to consider the *G* clef other than to call attention to its presence on the staff. With the acquaintance of the *F* clef comes further opportunity for the recognition of key signatures as they appear on the bass staff and proof of the reliability of the old rules "The right-hand sharp is *ti*" and "The right-hand flat is *fa*."

Feeling for the tonality of the minor mode should be one of the outcomes of the singing of songs in minor keys throughout the entire span

of the child's school music-training. The theoretical facts underlying those tonalities, however, are non-essentials to which neither time nor effort should be devoted during the elementary-school period. Children should come to accept the minor mode as a natural musical form of expression and to be sensitive to those elements in the minor scale that distinguish it from the major. But these desirable results will not eventuate if the natural response to the beauty of minor tonalities is impeded by a forced analysis of minor signatures and the structure of the three types of minor scales.

III. Creative Music and Music Theory

Music-writing activities provide excellent opportunities to use theoretical skills, and they also supply a strong motive for the acquisition of such skills. This is particularly true of the so-called creative music activities in which children, as individuals or as groups, express themselves creatively in the field of musical composition.[1] This type of music-learning is one that holds great interest for children when presented by a teacher with sufficient musical background to record, or rather to help the class to record, the melodies its members have created. This process of recording melodies on the staff involves technical knowledge of notation, rhythmic values, and tonal relations. Children who have experienced the creative urge under the direction of a skillful teacher are always eager to perpetuate their compositions and thus seek to supply themselves with the technical knowledge the lack of which might prevent their composition from taking permanent recorded form in terms of staff, clef, key and meter signatures, notes, rests, and bars.

The present unit-of-work program, based upon the principle of integration — a program in considerable use throughout our country — calls for creative experience in all fields. We should capitalize the interest of children in the learning units that this program engenders and encourage them to express themselves creatively in music by composing songs and instrumental music appropriate for each unit. Ideally, creative musical activity should be a feature of every unit of work in which music fits at all, if that unit is to represent complete integration of subject content and learning experience. From a practical standpoint, it is particularly desirable that children have an opportunity to create the musical backgrounds for units that lack adequate musical material,

[1] See Chapter XIII for further discussion of creative activities. — *Editor.*

as, for example, units dealing with ancient civilizations, remote countries, local institutions, modern industrial life.

It is obvious that creative musical experience does not occupy the place it deserves in the music-education program of our elementary schools. Few teachers possess the necessary technical skill in music to guide the creative efforts of their pupils. Such experience, however, is vital in the musical upbringing of children, and, as stated above, motivates strongly the acquisition of basic theoretical music knowledge.

IV. Music-Listening and Music Theory

The music-listening lesson should always provide a musical experience in which emotional rather than intellectual processes are involved. The child's reaction to a piece of music to which he is listening is more important than the facts he learns about that piece of music. But music theory, when applied to music-listening, will aid his enjoyment and understanding of what he hears. The recognition of the metrical scheme of a composition and the ability to say whether or not it is written in two-, three-, four-, or six-pulse measure will help his appreciation of the rhythmic sweep of the piece to which he is listening. Sensitivity to the tonality of the composition he hears and the ability to determine whether or not that tonality is major or minor will sometimes help him to realize the mood of the composition. The feeling for phrase and the physical expression of that feeling through the swinging of his arms or the stepping of the tune give him an appreciation of musical form and furnish a basis for the understanding of the architecture of music. Such simple excursions into the field of musical form will make possible his later comprehension of how a tiny musical motif may become a mighty symphony.

V. Summary of Music Theory in the Elementary Schools

To summarize the place of music theory in the music-education program of the elementary schools, we would say that music theory touches every aspect of that program — song-singing, music-reading, music-writing, music-listening, and particularly the instrumental music. The acquisition of theoretical musical knowledge, however, should be an outcome of the musical activities of the child rather than an objective of his program of musical training. Obviously, as the child progresses through this program of music instruction, there will be occasions for drill on theoretical facts as those facts accumulate. The introduction of principles dealing with music theory, however, should

spring from a musical need and should not be offered as an isolated learning process.

VI. Music Theory in the Junior High School

The junior-high-school music program in general should aim to utilize the performing and informational skills that have been accumulated in the elementary schools rather than to expect children to acquire new musical skill and knowledge, except as these develop out of natural musical situations characteristic of the junior-high-school age. This period is one of exploration and experimentation in which free expression, rather than formal drill, is the order of the day. Little emphasis is to be placed upon music theory *per se*, but many opportunities for musical performance should be furnished. The junior-high-school pupil will presumably continue his music-reading, and, out of this experience with richer and more advanced material, the fundamental facts of music theory acquired during his elementary-school days will become more or less permanent factors of his musical mentality.

In the junior high school, then, we shall place little outward stress on the technique or theory of music, particularly as these apply to the general activities of singing, music-reading, and music-listening. In instrumental music, however, lie fertile opportunities for the pupil to increase his knowledge of the theory of music. Instrumental music, perhaps because of its richness, and probably also because of its manipulative aspects, has great interests for children of the early adolescent period. Instrumental music demands a ready recognition of the symbols of notation, an acquaintance with key signatures, a practical understanding of scale patterns, and other details of musical theory that are not so acutely needed by the student who is interested in vocal performance only. The interest in instrumental study and the need for technical information by the individual student will therefore supply the motive for the acquisition of such information.

VII. Music Theory in the Senior High School

In the senior high school, music theory becomes a subject in its own right. Here we find pupils whose specialized interest in music as a possible future vocation or as purely an avocation leads them to elect courses dealing specifically with the theoretical aspects of this art. To satisfy this need, many high-school curricula provide for a four-year *major* in music, three years being devoted to theory, the fourth to the

history of music. The fairly common reduction of the senior-high-school course from four years to three has in some cases necessitated a reduction also in the number of units comprising the music major. This situation has resulted in certain instances in pushing down into the junior high school and offering there as a ninth-grade elective the course dealing with elementary music theory and leaving two years of harmony and one of music history as the senior-high-school music major. In other instances students are permitted to 'double-up' in music during one of the three years, possibly in the twelfth, where simultaneous pursuit of second-year harmony and music history need not be too arduous.

1. The High-School Course in Elementary Music Theory

High-school courses in music theory as distinguished from harmony are designated variously as 'Elementary Music Theory,' 'Sight Singing,' 'Music-Reading,' 'Music Theory and Sight Singing.' These titles suggest the general concept of this course as one in which theory and practice are combined. The emphasis here, however, is not on performance, for even the singing activities in such a course focus upon the practical demonstration of music as a science rather than upon music as an art. The course aims to supply the technical background for the pursuit of all types of applied music — piano, voice, violin, band and orchestral instruments — and acts as an introduction to the study of harmony. It implies aural as well as visual drill in the fundamentals of music and seeks to afford formulas that will help the learner to understand the structure of music.

A high-school course in music theory should open with a review of all theoretical items covered in an incidental manner in the elementary school. When accurate acquaintance with notation symbols and with key and meter signatures is assured, attention may be directed in turn to intervals, scales, and the primary triads, and to all the essential musical ramifications that these terms imply. Treatment of these topics should present as many tonal and rhythmic relations as possible, and concurrently with the presentation of each new principle the student should make practical application of that principle to the printed score.

The singing activities in a music-theory class should include not only performance by the group as a whole, but also performance by individuals and by small groups, as in quartets, trios, and duets. While one of the aims of the course is to develop independent musical thinking by the student, occasional unobtrusive piano accompaniments played

by the teacher and supplying the harmonic background for the song or exercise sung by the group or by individuals will afford an interesting and helpful relief from the monotonous effect of too much unaccompanied singing either in unison or in parts.

In a music-theory course all technical problems should be developed through the double approach of eye and ear, and systematic ear-training through melodic and simple harmonic dictation (always rhythmically presented) is essential to that music-mindedness the cultivation of which is the first objective of the course.

While the study of music theory in the high school implies much more drill than that which would be justifiable in the same connection in the elementary school, it is nevertheless important that the learning activities be related to music itself and that each recitation constitute a genuine musical experience for the student. It is particularly necessary to relate all melodic and harmonic problems to the rhythmic element in music, not only because it is that very rhythmic element that makes any piece of music vital and interesting, but also because melodic line and harmonic progression are greatly influenced by rhythmic demands.

An intelligent and musical use of the piano will also help to make the recitation a musical experience. Proof of the rightness of the solutions of problems in music theory should frequently be left to the piano, whose tonal richness gives a sense of completeness and satisfaction. Students themselves, even the non-pianists, should be required to prove things at the keyboard, the practical acquaintance with which, particularly for the non-pianist, should be one of the most valuable outcomes of the course.

Special mention should be made, perhaps, of the necessity of furnishing the student in a high-school class in music theory with a working comprehension of the minor mode, the presentation of which should be made concurrently with that of the major mode in order to free the student of the impression that the minor mode is strange, remote, and difficult. To present each new principle, therefore, in connection with both the major and minor modes is a better practice than to postpone consideration of the minor until late in the course, on the assumption that it is too hard to be comprehended during the early stages of the student's theoretical training. Topics to be covered in the treatment of the minor mode should include, of course, signatures of the minor keys, the three forms of the minor scale, recognition of the tetrachords out of which all scales, major and minor, are constructed, acquaint-

ance with both the relative and tonic minor and major relationships, the tonic minor syllables, and practice in writing and recognizing aurally the primary triads in minor keys. Melodic dictation and other types of ear-training as well as keyboard activities should utilize both major and minor materials, with frequent shifting from one to the other, in an effort to make the student as completely at home in minor tonalities as he is in the major.

2. The High-School Course in Harmony

The culmination of school training in the theory of music is reached in senior-high-school harmony. This course should be two years in length and aim in general to cover in its content all fundamental harmonic principles. Its mastery assures a fairly complete technical background for the student who proposes to pursue music either as a professional or as a skilled amateur. A knowledge of harmony is essential to the pianist and is of great value to other instrumentalists and the singer. A practical acquaintance with the keyboard is a desirable prerequisite for engaging in the study of harmony, but students are generally permitted to enroll in this subject with only such previous preparation as that afforded by a course in elementary music theory, and in many schools even that requirement is waived.

Although harmony is classified as one of the theoretical branches of music, its presentation, in the high school at least, should follow the artistic, rather than the scientific, aspects of the subject. Musical principles and not mathematical rules should guide our harmony teaching, and the cultivation of taste and discrimination rather than the accumulation of scientific formulas should be an important objective. Its most valuable outcome for the student should be a desire and an ability to compose. Creative music should be one of the main activities of a course in harmony from the early weeks of the first term through the closing weeks of the last.

Modern harmony teaching is characterized by the following salient features: (1) belief in the principles of 'tonal magnetism,'[1] (2) the harmonization of melodies in contradistinction to the old system of the figured bass, (3) the recognition of the importance of rhythm in

[1] This term is used by some modern theorists to indicate the normal interrelation of tones within key, by reason of which certain tones (1, 3, and 5) manifest repose or 'magnet' quality. The remaining tones, on the other hand, have a progressive quality, which causes them to move or 'resolve' in obedience to the demands of the magnet tones that attract them.

determining harmonic progressions, (4) the adaptation of simple contrapuntal principles to harmonic voice leading. The teaching approach may be termed 'appreciative' rather than 'formal,' in that it seeks to develop harmonic principles out of composed music of recognized value, analysis of which reveals to the student the natural, and, therefore, correct harmonic procedure in the case of the specific problem under consideration. In this approach problems are presented in the order, (1) hearing music involving the problem, (2) analyzing the problem as it appears in that piece of music, (3) picturing it in graphic form on the staff, and (4) applying it. Harmonic effects and voice leadings are tested through much actual singing by the class, and considerable attention is given to keyboard demonstrations of harmonic principles — demonstrations in which each pupil is expected to participate to the best of his pianistic ability. Good harmony teaching recognizes that a feel for chords and their progressions is essential to successful learning in this field, and to that end consistent ear-training constitutes an important feature of the routine of the recitation.

The most significant outcome of teaching harmony in this way is the original creative work that pupils produce as the result of it. The possible scope of original musical compositions created by high-school harmony students can perhaps best be shown by quoting the program presented recently in a city-wide festival of high-school creative music. The compositions here listed were chosen from more than one hundred submitted manuscripts and represent all grades of work from first-term to fourth-term harmony.

A PROGRAM OF ORIGINAL COMPOSITIONS
by
Senior-High-School Students of Harmony
(Each Section of the Program Presented by a Different School.)

1. a. Piano Solo — Étude
   b. Instrumental Trio — Theme and Variations
      (for flute, cello, and piano)
   c. Soprano Solo — The Throstle (Tennyson)
   d. Russian Dance
2. a. Piano Solo — Prelude
   b. Piano Solo — Étude
3. a. Nursery Rhymes
      1. Hey, Diddle Diddle!
      2. Fiddle, Dee Dee!
      3. Little Star

b. String Quartet — Moment Musical in the Ancient Style
c. Rhymes and Jingles
    1. Twinkle, Twinkle, Little Star!
    2. The Swing Song
    3. Old King Cole

4. a. Piano Solo — Oriental Fantasy
5. a. Soprano Solo — I Hear a Thrush at Eve
   b. Piano Solo —Prelude
6. a. Soprano Solo — April Rain
   b. String Ensemble — Fugato in G Minor
7. a. Compositions for full orchestra
    1. Sparks
    2. Exaltation
8. a. Chorus for Girls' Voices — The Mirror (Milne)
   b. Piano Solo — Theme and Variations
9. a. Cello Solo — Capriccioso
   b. Piano Solo — Idyll
   c. Violin Solo — Impressions of Pendra
10. a. Flute Solo — Shepherd's Flute
    b. Piano Solo — Danse Grotesque
    c. Sonate Moderne for Violin and Piano, First Movement
11. a. Two-Piano Composition — Scherzo

CHAPTER XIII

CREATIVE ACTIVITIES

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Creative activity is increasingly recognized as important and, indeed, essential in many phases of education. It is being woven into the teaching procedures of many subject-matter fields, and is more and more influencing the work of curriculum construction. In such applications it has been broadly and fundamentally conceived, for the most part. The term 'creative music,' however, has sometimes carried a rather limited and special meaning. As one instance, it has occasionally been limited to projects of a manual-arts type, such as the construction of musical instruments and the playing upon them of tunes originated by the children. The conception embodied in this chapter is not confined to any such specific reference. In speaking of creative music we have in mind a certain attitude to be developed in the child — an interest in actually expressing feeling through the composition of music and developing interpretation through rhythm, in actually *producing* music — rather than an interest limited to its execution (playing it or singing it).

Creative activity is the recombining of images and ideas into forms that, for the child who makes them, seem new. To arouse interest, stir the feelings, and quicken imagination and thought by casting new lights upon some portion of life is the teacher's first task in such undertakings. The full meaning and concrete implications of this idea will become clearer in the discussion of procedures that follows.

I. FEELING, THE BASIS OF CREATIVE ACTIVITIES

Music normally voices broad, pervasive states of feeling. These subjective states find expression in the croonings and hummings of infants long before the days of that articulate speech that concerns our practical dealings with objective reality. For such objective dealings, music has no voice; consequently, in arousing children as a prelude to their improvising music, it is important that the teacher shall

call forth, not a mere sensory attention to facts or objects, but rather the emotional experiences and idealistic meanings toward which the organized facts and objects lead. Beethoven wrote over the score of his *Pastoral Symphony:* "Rather an expression of feeling than painting or description."

A feeling that seeks pure form lacks suggestiveness toward anything in particular. A form, or design, is necessary for intelligent expression, and the design must have some degree of definiteness; it must, so to speak, forecast either a rose or a lily, and not a vague, ideal flower that never yet was known on land or sea. A mood based upon a specific scene or situation must therefore give the initial prompting, but the ensuing design must develop in conformity with the art through which expression is to occur.

Improvisation of melodies is the most truly creative of all activities in music. But from what has been said it is evident that a melody will not be created until a distinctive mood that arises out of a specific situation has taken hold on the mind. Such a mood should not be urged upon the pupils — indeed, it cannot be — nor should it be either forecast or described. Dickens' *Christmas Carol* thus took possession of one class. No adjuration was needed to arouse their poignant sympathy, and any allusion to the feelings of the pupils would have been an outrage. The songs that flowed from their lips were, however, eloquent testimony to their captivation. Possibly the best and the only influence that was brought to bear was, as it always must be, the teacher's own deep appreciation and sincere feeling.

II. Improvisation

Approaches to improvisation may best be suggested to the reader by illustrations. The children in one school, as the Christmas season approached, became fascinated with the Christmas customs of foreign peoples, and their imagination and feeling enabled them to relive the experiences of those about whom they were reading. The result was that they dramatized the legends and customs of various peoples, wrote their own texts, made up their own songs (together with some instrumental pieces), and presented to several audiences their product, "Christmas in Many Lands." In another school Madame Maeterlinck's *The Children's Blue Bird* touched the springs of imagination and feeling. There, too, the children put the story in their own words, wrote some twenty songs, made their costumes, helped make the stage properties and scenery, and gave their 'play with music' to several

large audiences, with a simple sincerity and power that was unbelievably moving. An Indian legend, *Little Burn Face,* the Irish legend, *Cuchulian,* Eugene Field's *Little Boy Blue,* Hawthorne's *Great Stone Face* — these are a few more selections from dozens of such ' plays with music ' that followed much the same production pattern. Countless single songs, each one like the *aria* in an opera, ' prolonging the essential moment ' when a stage of maximal feeling is reached, can be added to larger projects such as these.

Creative activities and procedures in music employ ideas of tone first in improvising songs and later in additional forms of expression. The improvisation of melodies is here given major consideration. It remains to speak of various types of melody that can be improvised, of various forms of melodic product, and of procedures by which the product is obtained and preserved.

1. Improvising Songs

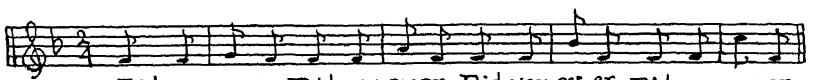
a. Words and Rhythm. It is better to have the pupils make up their own words. These words need not rhyme; it is better, indeed, to discourage attempts at rhyme, since they usually result in sheer doggerel. Nor need the lines be verse; for prose can be set in regular musical form almost as easily as verse — " If with All Your Hearts," from Mendelssohn's *Elijah,* may serve as an example — and rigid phraseological regularity is likely to impair natural eloquence. ' Made ' words similarly cramp the mind to a pattern given from without. If such words are in rhymed verse, the imposed formality is likely to become highly suppressive. This is particularly true if the lines — let us say, in trochaic feet — are emphatically scanned, and the children are then led to set down a quarter note to each syllable. Should music teachers need to be reminded that musical rhythm is infinitely more varied than prosodic rhythm, and that, in setting words to music the music can, and often must be, wholly emancipated from the dismal monotony of prosodic feet? " Quoth the raven," for instance, is not necessarily, or even desirably, four quarter notes in 2/4 time. Certainly the " Nevermore " that follows will spread over many beats (or syllabic points); and, as far as rhythmic possibilities alone are concerned, the whole poem (as any other poem) might be set in any one of the entire lot of musical measures, from 2/4 to 12/8.

Left to themselves, children, following natural intuitions with regard to accent, speed, dramatic intensity, and affective coloring, will move surely to a free and rightly weighted rhythmic delivery. The

rhythm may, indeed, following the tendencies of modern composers, be careless as to the regularity of bar lines, and as to the use of a number of beats in a measure that is always divisible by two or by three. Measures with five beats, alternations of twos and threes, and groups of seven beats, made by joining a three-beat and a four-beat measure, are frequent. From the standpoint of native eloquence, however, the rhythms are always appropriate.

If the children are permitted to make up their own words, they will almost certainly come eventually to making their words and music simultaneously. Such song-speech is perhaps even more natural for the language of feeling than the more level intonation employed for rational discourse. The folk songs of primitive peoples attest this. Much the most vital work in improvisation is produced in this way.

b. Tune. From the point now reached we can best proceed to the discussion of tune; for, even if tune is not joined with the words at their birth, it must be wedded to them immediately after. Here, even more than in the case of rhythm, the children should be left to themselves; for, while the accents in words, especially in verse, will strongly influence measure and rhythm, no equally strong influence bears upon melodic undulations. It is true that accented syllables, in music of recitative, or declamatory, character, are naturally given a higher pitch, as they are in ordinary speech: witness the rise in saying, " Did you *ev'*-er." In sustained and quiet moods, however — let us say in such a line as " How sleep' the brave' who sink' to rest' " — these pitch-accent values may disappear, or even be overborne by the feeling-color of the words. ' Sleep,' ' sink,' and ' rest ' hardly suggest ascent in pitch — greater length would serve more beautifully — although ' brave ' might do so. Moreover, if there is to be a rise, the precise degree of altitude must remain a matter for individual feeling. In melodic intervals, a second, a third, a fourth, or a fifth might voice some child's feeling of the mood.



Further, balance with the weights of preceding and succeeding phrases is a factor, and no two persons need feel quite the same way with respect to these. The teacher must therefore not try to teach the children ' how to write a melody.'

If the children are led into the heart of a mood and then left to

their own promptings, they will, as in the case of their rhythms, produce melodies that are wholly unconventional, but that have the strength and interest always inherent in sincere and unself-conscious art expression. They are likely at any time to depart wholly from our major and minor modes and cast songs, as do all musically unsophisticated people, in various old church modes; they may wander from key to key in a most astonishing way, and end in a key remote from that in which they began. Added to rhythmic unconventionalities, these tonal characteristics produce a type of song quite different from the songs commonly heard, and comparable only with primitive folk songs in their cogent simplicity.

c. Group Participation. Improvising songs is preferably a socialized group effort. The best procedure is to have a child, when the class is deeply unified within a mood, volunteer a phrase, either of words alone, or preferably of words and music. Many such first phrases may be offered by different individuals, and the class, bent on satisfying expression, will choose the most pleasing and effective. No jealousy or spirit of competition marks this effort if rightly conducted, and those who submit phrases are often the first to prefer another pupil's phrase. When chosen, the phrase is sung several times by rote by the class, and is so stored in memory. By a similar process, phrase after phrase is added and joined in memory with the others until the song is completed.

d. Notation. Notation of the song, if the pupils are in the fourth grade or above, then begins. As a first step the pupils syllabize; *i.e.*, sing to the *so-fa* syllables, the entire song. (Problems of chromatics and modulation are readily surmounted by a well-trained class, in this syllabizing by ear.) The singing discloses the syllable-names of the highest and lowest notes. The pupils know that these should lie on the treble staff, and they place them there, on a staff drawn on the blackboard. If the song requires brilliance, and the range permits, the key may be raised; if it is subdued and grave, and the range permits, the key may be lowered. But once the highest and lowest notes are placed (their names being known), the key is, of course, determined (except as between, let us say, A-major and A-flat-major) and the key-signature is then added to the blackboard representation. The whole class participates, as writers, critics, or counsellors, in this latter operation.

The difficult process of notating the entire song is next undertaken. Absorbed introspection on the part of the children reveals whether the

rhythm begins in twos or threes and with an accented or an unaccented beat. Notes and rests of all lengths must be found to fit the rhythmic facts. The rhythmic difficulties are greater than the tonal ones, but puzzling questions of pitch-notation, as between D-sharp and E-flat, and of passing modulation, as distinguished from definite change of key, also appear. It is well if the teacher is a thorough musician, for the untrammeled freedom of expression granted the pupils is likely to lead them to melodies that are as difficult to notate as those of North American Indians. That the whole process is instructive and developmental far beyond the limits of ordinary written dictation, sight-singing, and formal appreciation study appears evident.

In kindergarten and primary grades the notating of songs must be left to the teacher, and the pupils, unless in the second grade, will profit little by even seeing the notation. In the third grade they may see the notation and may even help at times to make it. Harmonizations, except occasionally in the seventh and eighth grades, where songs in two to four parts are often composed, must be made by the teacher; and the use of ancient modes or the introduction of Indian, Chinese, or other idioms creates again a demand that only a very musicianly teacher can fulfill. No mere tonic, dominant, and subdominant equipment will suffice.

e. Style. The problem of various styles is an interesting one. In general, no specific example of any style that is to be followed should be presented to the children until it is familiar, because they will then become crass imitators. Instead, a great number of pieces that broadly follow the desired style should be played, until the general character and qualities have been sensed, although no specific piece is remembered. In preparing for a Chinese ' play with music,' the teacher thus collected an incredible quantity of Chinese folk music, and for weeks, as occasion offered, entertained the children by playing it. The only specific suggestion she then gave the pupils was that use of only the black keys of the piano would lead to music of somewhat similar character. The resultant compositions, made in the school by the entire class, were accordingly laid on a pentatonic minor scale (the teacher had said nothing about minor versus major) and were exceedingly characteristic.

2. ' Plays with Music '

a. Improvisation and Notation. Improvisation and notation of songs that are included in larger works in no way differ from the

processes just described as applying to single songs, but some new factors and values enter.

b. Development. The extended work raises problems of balance, proportion, climax, and cross-reference that are lacking in relation to the single song. A character returns, or a situation or dramatic motive recurs. Recurrence of the music initially used, more or less modified in accord with the dramatic situation, is frequently observed. Changes of key, sharp contrasts in style, and some perception of the needs that have led in opera to the *recitative* as contrasted with the *aria* are also entailed.

c. The Chorus. Solo parts cannot be well sustained by pupils in the lower elementary grades, and by but few in the higher grades. This leads to a dramatic-musical form that is unique. In front of the stage or in the wings is situated the chorus of children. It comprises the pupils who have composed and written the songs and texts, and who usually have helped also to design costumes and scenery. Stage management may be entrusted to those whose vocal or histrionic ability is less than average, although, it is safe to say, their appreciation is not less. The chorus serves as narrator and soloist, as well as chorus. It predicts, comments, and participates as the action advances. The soloists have speaking parts and sing with the chorus in what would normally be solo parts.

d. Orchestration. Instrumental music would probably be composed but infrequently by children, were it not needed in plays with music, where dances — national, symbolic, or what not — are often indispensable. Improvisation of these is less often participated in by the entire class than is the case with songs, yet in many instances the pupils, assembled in class, have extemporized instrumental themes vocally, and have participated generally in building up the complete dance form needed. At other times, however, one or more pupils, often students of piano, supply the main themes, and the class-participation is limited to revisions and refinements.

In orchestration, however, if it may be termed that, the class generally may readily become active; for frequently the percussion band, with the addition of some regular instruments that may be played by a few members of the class, constitutes the orchestra. In such case the making of a tasteful orchestration becomes a project that enlists the enthusiastic participation of all. In ensuing paragraphs this phase of creative musical activities will receive further discussion.

3. The Teacher's Part

As to teaching procedure, it has probably become apparent that although the activities described result in a prodigious amount of learning and understanding, there should, and can, be very little formal teaching. The teacher can reveal much by suggestions and comments, especially at times when insight falters or understanding grows dim; but so could she do were she standing beside a composer as he worked out his composition. In technical matters she can lead and guide; but even here she should not take the joy of learning and discovery away from the children. Indeed, the teacher is likely to have as much to learn, in this kind of work, as have the children; and, while any reasonably accomplished and competent teacher has the capacity to learn all that is necessary, she cannot learn if and while she persists in trying to teach the children how to make music.

III. Creative Activity in the Percussion Band

The possibility of creative activity in connection with the percussion band has been undeservedly neglected. Suggestion of it appears in what has been said, but the mode of work needs a fuller statement than we have given thus far.

The percussion band, as considered here, far from being regarded as only a medium for rhythmic exercise, is recognized as a medium by which genuine musical effects may be produced.

While the compositions selected must, for pupils of any given age-level, be appropriate to the capacities of the children in mood, length, and complexity, they need never be either second-rate, or coarse and insensitive compositions. The percussion band may instead lend itself to music that is flexible in rhythm and delicate in mood.

With music such, for instance, as *Anitra's Dance,* beautifully played on the piano, the way is open for creative participation by the children. The piece should have been made familiar long before, of course, by being played as 'concert' whenever opportunity offered, and no hint of instruction about it, injunctions to listen, or prediction of future dealings with it should check the children's natural receptivity.

The use of phonograph records instead of the piano may be necessary if the teacher does not play the piano well, but such substitution should be avoided if possible. The tone of a good piano is preferable to the tone of any but the best phonographs; and of greater importance

is the superior flexibility of the piano in stopping, repeating, varying the style, and playing particular notes that need to be emphasized.

Providing an 'orchestration' for a piece that has thus become a haunting refrain is an adventure in musical taste. Which instruments should play on the down-beat, which on the after-beats, which should come in only occasionally, where climax should occur, what changes from the orchestration used in the first section of a three-part song form should be made when the same theme recurs in the third section — these, and hundreds of similar questions present themselves to be solved wholly by artistic intuition. The sensitive taste of the children, if undisturbed by any distorting adjectives, such as 'merry' and 'sad,' will bring astonishingly good results. The processes of suggestion, trial, and selection are much like those pursued in the socialized improvising of songs.

Notation by the pupils of their improvised parts may begin in the fourth grade, although the teacher may write parts upon the blackboard in connection with work in the second and third grades and may engage the attention and participation of pupils there in the work to a considerable extent. Writing by the pupils, like that by the teacher, should be on the blackboard, and all should participate by offering suggestions and corrections. The problem differs from that of notating a song, in that many different parts are now to be written. All pupils, however, may engage in notating each part, whether it is the one played by them or not. If blackboard space permits — and less space is needed than for vocal music because the instruments lack pitch and a staff is therefore unnecessary — the parts may be written in score, with parts for the instruments of lighter tone, such as bell-trees and triangles at the top, and snare drum, cymbals, and bass drum at the bottom. Between these would come parts for castanets, tambourines, tom-toms, and so forth.

The number of instruments should be equal to the membership of the class, so that every pupil may take part. Percussion instruments of pitch, particularly the glockenspiel and the xylophone (in small size) should be added as early as the second grade, if possible. In higher grades, some pupils may play violin, trumpet, or other 'regular' instrument, and very easy parts for these may be written by the teacher. Harmonic parts picked out of the piano part — for instance, the tones *e, a, d, g,* for beginning violinists, *c* and *g* for beginning trumpeters — may, if cleverly selected, add much interest and color. If the players are more advanced, the selection of tones may be greatly

extended, and they may be able to write their own parts. The burden of carrying the essential structure of the piece should be left to the piano.

What has been said relates only to creative activities through the percussion band. Some time should also be spent, as in vocal music, in reading and performing from printed parts; and the two activities should be correlative and mutually helpful.

It hardly need be said that a brutal rhythmic pounding, in which almost every instrument sounds on almost every beat with the deadly reiteration of a pile-driver, is worse than worthless. The ensemble, we repeat, is capable, instead, of producing richly varied and attractive effects, using good music. When it is guided so that it does this, and when reading and writing the language add to the strength of the activity, and finally, when and as 'regular' instruments enter in greater numbers, the activity may be carried into the sixth, the seventh, and even the eighth grades without becoming a babyish or childish performance, either in fact or in the estimation of the players.

The same contingent values that were claimed in connection with improvising and notating songs are present here, and another value, that of storing in appreciative memory a large number of little classical pieces, is added. Little children, by entering into the very heart of the pieces through planning for their effective presentation and taking part in their repeated production, may gain a knowledge of movements from Haydn symphonies or from Tschaikowsky's *Nutcracker Suite*, or may become affectionately familiar with worthy excerpts from Mozart, Grieg, and other composers at an age when listening to these with appreciative and sustained attention, as played by a phonograph, would be quite beyond their powers. To be active and penetrative with such music, to enter into its heart and help to recreate it, is far better than to listen passively to a performance of it, no matter how excellent.

IV. Creative Activity in Eurhythmics

Eurhythmics, in comparison with music, as this latter is ordinarily taught, overflows the boundaries of music on every side.

Eurhythmics, as a systematization of physical expression, initiated and controlled by the form and mood of music, would develop body, mind, and feeling in perfect unity and in wholesome and natural coördination. In the rhythm of music, in its structure (as an ideal form grasped by the mind), and in its play of every feeling, eurhythmics is a means by which the individual may attain

a high plane of self-realization. To the teacher of music, as music is ordinarily conceived, this would appear to be a quest that transcends the reach of music alone. But the eurhythmics disciple would answer that in such case music itself has been misconceived; that it never should have been, in the words of M. Jacques-Dalcroze, a " branch of learning," but is in fact, and should have been, a " branch of education "; and then when music is used for such purposes of real education, it must be approached with the whole sentient organism, just as it is approached in the bodily, mental, and spiritual responses of eurhythmics, and not as a subject of knowledge and skill that uses the ears and fingers alone.

While the subject is too vast to receive more than mention here, it must be evident to even the casual reader that, in the point of view described, the adherents of eurhythmics are at one with both the creativists and the integrationists in education. Development of the human being through his complete absorption, in unity of body, mind, and spirit, in active realization of some thought or ideal, is to take the place of the comparatively lifeless instruction of some part of the individual's organism.

Paradoxically, the very vastness of its reach is the cause for giving eurhythmics comparatively little space here. Were our subject " Music in general creative activities," instead of " Creative activities in music," the entire field of eurhythmics would be the right field for our discussion. It may be to the discredit of our music courses that they narrow their scope to less than this, or it may be that integration such as eurhythmics holds up to our delighted gaze is something to be attained later by the individual himself, through a coalescence that takes place in the deep chambers of his mind and spirit; in any case we can but say here that until compartmentalization of subjects has been destroyed to the extent that the walls of our classrooms are almost razed, or until our program, in music and other subjects, is modified to admit the approach used in eurhythmics, the latter, although widely embracing, must rather be embraced.

The inclusion of eurhythmics will add more to music than to any other subject and, if wisely used, even as collateral with the regular music course, will add creative power and emotional vitality to every other phase of music study. For it must be evident that the imagery with which the mind is preoccupied in eurhythmic activities is largely one of rhythms, tones, musical forms, and lastly and of greatest significance, *esthetic musical meanings.* Not even improvisation of music moves one more directly to the high altar of music's meanings than do the activities of eurhythmics.

V. Making and Playing Musical Instruments

The making of instruments is obviously a creative activity, but, viewing creative activity as essentially concerned with ideas, we are

forced to reflect that the ideas, in this case, are primarily not ideas of tone but of spatial forms. That the tones subsequently evoked from instruments thus longingly planned and fashioned for that very production gives those tones importance and significance immeasurably greater than that attached to tones obtainable without effort or interest from an already-made instrument is unquestionably true. Not less true is it that such superior meaning and interest attached to tones will make them more vivid than tones that are destitute of any such birth-history. Nevertheless, the manual path to these tonal and musical values appears to be a bit long and devious. Perhaps the ideal plan would be an integrated school program in which the manual training and the music departments would work in coöperation. The values are certainly too great to be lost; but the time for music may be too short to warrant use of many minutes of it for any but the most intrinsically musical preoccupations.

VI. Creative Activities in Music as Related to Literature and Dramatics

Creative activity of the mind, in connection with any subject matter, tends to establish connections with other subjects.

Music, dealing characteristically with broad, pervasive moods that permeate all of life's activities, is but another language to express what prose literature, poetry, and drama imply, but which they can never fully express. For words are the signs of things that provoke feeling, or are the signs by which a feeling itself is named, but they do not in themselves actually voice the feeling — unless in very rare cases of onomatopœia.

That music, especially in improvisation, should often refer to, or take its rise from, or make alliances with, literature and drama is inevitable. Earlier discussion here implied, if it did not state, the tendency of work in improvisation to form alliances with legend, story, and poetry, and further to seek alliances, on the stage, with art (for scenery and stage effects), with home economics (for costumes), with oral expression (for diction and declamation), with physical training (for dances), and even with manual arts (for stage carpentry and the making of stage properties). Of these, literature and drama, it is true, are music's closest associates. Nevertheless, the fact that these various other departments in a school enter thus into the production of an original play with music gives this sort of project an almost unmatched value.

VII. Standards

Standards in creative activities must steer between the encouragement of chaotic expression and the imitation of models. Creative work must avoid imitation of patterns, yet standards entail models, and these are always in danger of becoming patterns to be imitated. The most profoundly difficult problem for the teacher who guides creative effort is that of causing constant and intelligent improvement without making the children priggish imitators. On the one hand, she must not set patterns and teach rules; on the other hand, she dare not accept with joyful enthusiasm every outpouring, weak and unpremeditated or wholly unprogressive though it be, because it is "the children's very own."

But the case is not hopeless, for a number of factors are operating, or can be utilized, toward improvement:

1. Increasing age and greater general musical experience will exert their effect, even if the teacher remains everlastingly silent. Pupils in the sixth grade, under a teacher unable to do more than observe their efforts sympathetically, have been observed to advance far beyond the stage they reached in the fourth grade.

2. The pupils repeat the history of the race, and discover for themselves the characteristics that make some of their songs endure long in their memories and affections, while others are soon abandoned.

3. All right creative effort is a search for an ideal, and will be progressive because ideals move on as fast as they are approached. Continued improvisation, if the pupils are deeply devoted to the task, will be progressive.

4. Instruction in advance might be disastrous, but guidance of thought about a song, or a phrase of it, after it is proffered, may be wholly good and enlightening. The pupils themselves criticize their product freely, but usually only 'feel' that something is wrong when they do not like a melody. The teacher need not hand down a decisive judgment, but by deft suggestion she can lead their minds to discovery, if not of 'wrong' *versus* 'right,' at least of the *field* of utterance in which the problem lies: for instance, the measure accents and the word accents clash; the feeling mounts, but the tones descend; the words are rapid and chattery, but the mood is grave; the music does not seem to be going anywhere, and we want to 'pull it together.'

5. While eloquence is a virtue that the children easily and generally achieve, it cannot always supplant purely musical form. To teach

regular phrases, periods, and the song forms, and require the children to pour notes into those moulds would be a tragic blunder. Nevertheless, all music of all peoples tends in time toward some unity of structure, and dangerous as the attempt may be, the children should be led to discern the nature and values of form. They — the older ones — may be told of the function of *recitative, arioso,* and *aria,* and be given examples of their use; a tune that is just staying in a mood and not advancing an action (in story or fact) remains where it is and retains its beautiful hold upon our attention by *lingering with itself* through ways of thinking that lead to what we recognize externally as motivation, repetition, recurrence, sequence, the *da capo.* All of these may be more or less formally recognized and described; and they will be deeply appreciated as indispensable to one kind of musical beauty, if rightly presented through appealing illustrations that tie up closely with the interest of the pupils at the time.

The foregoing are merely suggestive. Hundreds of opportunities, often of the most unexpected kinds, will present themselves to direct thought and understanding into further reaches. Perhaps here, as in all creative work, the best advice to be given to the teacher is to be a humble student of music with the children, and herself try to learn more of its mysteries.

VIII. Summary

We bring this discussion to a close by summing up the principles that are involved in the various procedures described and that should be controlling in the direction of creative musical undertakings.

1. A creative musical activity does not happen by chance. It originates from an emotionalized conception that must be built up first in its general outlines, though its detail can only be developed as the undertaking proceeds. This is the sense in which creative activities have always been understood by teachers who have guided them most successfully.

2. A creative musical activity should be for the pupil a means of self-realization through expression, esthetic experience, and the use of musical forms. The last point is highly important. Unregulated, undisciplined expression is futile and issues in failure to capture the fleeting fugitive ideas of the pupil, which is what we above all desire. Expression must be coupled with a growing mastery of the means and materials of the tonal art.

3. Creative musical activity is an agency for developing apprecia-

tion in the broad and legitimate sense of that term. Appreciation does not mean acquaintance with a repertoire of standard compositions, or a knowledge of composers, or even of the conventional musical forms. Rather, we wish to build up an attitude of understanding and of rich and sensitive response, like that of a person to his native language.

4. A creative musical activity must be prompted by a personal mood or impulse. Its essential value depends on such motivation. From this may come certain values that, while important, must none the less be regarded as contingent and of secondary importance. These values include (a) increasing grasp of the technical agencies of musical expression; (b) critical discrimination of the esthetic value of music as a medium of expression; and (c) knowledge relating to such matters as staff notation; types of rhythm; the powers, qualities, and compass of the voice; the national characters of music. Such knowledge gains vastly in educative value when acquired incidentally to musical activities rather than when learned directly and for its own sake.

SECTION III

CLASSROOM AND ADMINISTRATIVE PROBLEMS

CHAPTER XIV

THE ACCREDITING AND THE PROGRAMMING OF SCHOOL MUSIC

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I. PROBLEMS OF ACCREDITATION

In a large, highly organized high school, a musical student interested in music as a possible vocation might obtain in music alone half the credits necessary for graduation. It is doubtful if such a practice is wise, for the student may wish to go to college, and few colleges will accept more than four units in music for entrance. Furthermore, the professional musician, together with the lawyer, physician, teacher, and workers in other fields, needs the type of education that will enable him to take his place as a member of society and make the greatest possible contribution to the group in which he lives. In order that he may make this contribution, he must be familiar with the history and mores of the group. Many of the courses offered in the high school are supposed to develop the individual so that he can become what is often called a 'well-rounded' person. If the student is permitted to devote a major portion of his time and energy in the high school to a single field, the all-round development sought is not then very likely to follow.

Most colleges in the various associations of secondary schools and colleges require for college entrance a minimum of twelve units in general academic fields. Since they demand a total of fifteen to sixteen units, this would make the maximum possible in music three to four units. Even on the assumption that high schools should not set up courses and requirements on the basis of college-entrance requirements — a position that has an increasing number of adherents — it still appears desirable that the high-school pupil devote a major portion of his time to general rather than to specific subject fields. Therefore, the limitation of music credits to three or four units as a desirable maximum is perhaps wise.

A high-school unit is usually defined as the credit obtained through attendance at a class meeting five times a week through a period of thirty-six weeks, the class period being forty minutes in length, or a total of 7,200 minutes, with an equal amount of time spent on preparation outside the classroom. Classes that carry no outside preparation earn only half the credit given by one demanding both class attendance and preparation. Laboratory work, for example, is on a half-credit basis. Membership in such musical organizations as choruses, glee clubs, choirs, bands, and orchestras, even though meeting daily throughout the school year, will ordinarily be given but half-credit on a laboratory basis. Thus, a member of a musical organization meeting on the same time-basis as a class in Latin would earn only a half-unit for the year's work, or a total of two units in four years. Regular classes in harmony, appreciation, and such theoretical subjects, which demand not only daily attendance but also time in outside preparation, may reasonably be given a full unit for a year's work. On the assumption that a student plays in the orchestra throughout his four years of high school and in addition to that takes a one-year course in music appreciation and a one-year course in theory of music, he might graduate with a total of four units in music. It may be argued that the music student is penalized because of the necessity of spending hours of practice in the development of skill and that he should be given credit for his outside study. There is a certain degree of reasonableness in such a position. However, the same argument might apply to the boy who participates in any form of athletics, debating, dramatics, journalism, or other school activity that may be highly educative but that carries no school credit.[1]

II. The Programming of School Music

There follows suggested programs for carrying on music education in rural, village, and city elementary schools, junior high schools, and senior high schools of small and large enrollment.

[1] An excellent summary of the practices of high schools and colleges in accrediting music may be found in a booklet called "Survey of College Entrance Credits and College Courses in Music," published by the National Bureau for the Advancement of Music.

See also, Randall Thompson, *College Music* (Macmillan Company), an investigation made for the Association of American Colleges, which contains considerable information regarding the practices of colleges in the accrediting of music courses toward Liberal Arts degrees.

An excellent summary of the practices of high schools and colleges is con-

I. Rural School

1. School Activities

a. Time allotment: 30–50 minutes weekly.
b. Singing either unaccompanied or with piano, organ, orchestra bells, harmonica, or other instrument, radio or phonograph; action songs, singing games, rhythmic play, group calisthenics; listening to radio or phonograph.

2. Extension of School Activities

a. Home making of melodic and rhythmic instruments, such as psalter, xylophone, drums, and other percussions; participation in rhythm and harmonica bands, orchestras, bands, and smaller instrumental ensembles, choirs, choruses and smaller vocal ensembles, operettas, festivals and other district and neighborhood affairs; and directed listening to radio and phonograph.

3. Instruction

a. By room teacher, following outlines prepared by county or state departments of education.
b. Extension activities promoted in selected centers or by itinerant instructors working on circuits.

II. Village School, Elementary

1. School Activities

a. Vocal
   (1) Time allotment: 50–75 minutes weekly.
   (2) Same as for rural school with added emphasis on development of musical skills such as music-reading and part-singing.
b. Instrumental
   (1) Time allotment: one sixty-minute rehearsal weekly.
   (2) Group may be band, orchestra, or both, though in small school emphasis on a single organization preferable. Individual or group instruction on instruments in addition to full rehearsal.

2. Extension of School Activities

Same as for rural school.

3. Instruction

a. Vocal teaching carried on by room teachers or by one teacher devoting part time to music and part to academic work.
b. Instrumental teaching done by resident teacher devoting part time to music or by itinerant.

III. City School, Elementary

1. School Activities

a. Vocal
   (1) Time allotment: 75–150 minutes weekly.
   (2) Division of time among various activities.

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tained in the "Report of the National Research Council on Music Education," *Music Educators' National Conference, 1929 Yearbook.*

Another interesting account of the same subject is found in the Research Council Bulletin No. 10, entitled, "High School Credit Courses in Music," published by the *Music Supervisors' Journal* in 1929.

b. Instrumental
   (1) Time allotment: one sixty-minute rehearsal weekly.
   (2) Group may be band, orchestra, drum and bugle corps, or all three types of organizations. Individual or group instruction in addition to full rehearsals.

2. Extension of School Activities

Same as for Rural and Village schools, except for possible differences in emphasis due to city environment.

3. Instruction

a. Vocal teaching by room teacher under supervision of expert who visits on schedule or by call; if in platoon school, by special music teacher, to whom pupils come on schedule.
b. Instrumental teaching by instrumental specialists devoting full time to large school or dividing time among several schools and working in room equipped for instrumental teaching.[1]

IV. Intermediate or Junior High School

1. School Activities

a. General Music — Vocal (required or elective)
   (1) Time allotment: 90–225 minutes weekly in 45-minute periods.
   (2) Activities divided among unison and part-singing, music-reading, directed listening, and others.[2]
b. Instrumental (elective)
   (1) Time allotment: 90–225 minutes weekly in 45-minute periods.
   (2) Minimum of two 45-minute periods weekly for massed rehearsal in band, orchestra, or drum and bugle corps, with individual or group instruction on instrument for minimum of one 30-minute lesson weekly.
c. Other Electives
   (1) Glee Clubs, Chorus, Operetta Clubs; weekly assembly in which musical organizations participate.
   (2) Time allotment: minimum of two 45-minute periods weekly.

2. Extension of School Activities

Widest variety possible, with effort centered on taking music of school into home and community.

3. Instruction

a. Vocal and instrumental teaching carried on by special teachers working in rooms equipped for varied types of musical activity.[3]
b. In small schools, teachers likely to carry some work in fields other than music or combine vocal and instrumental teaching.

V. Senior High School of Limited Enrollment

1. School Activities (all elective)

a. Vocal
   (1) Time allotment: 90 minutes weekly in 45-minute periods.
   (2) Common arrangement: two rehearsals weekly, boys' glee club; two, girls' glee club; combined glee clubs on fifth day.

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[1] See Chapters IX and XVI.
[2] See Chapters VII, X, XI, and others in Section II.
[3] See Chapter XVI.

b. Instrumental
   (1) Time allotment: 90–225 minutes weekly in 45-minute periods or two double periods.
   (2) Minimum of two 45-minute periods weekly for massed rehearsal in band or orchestra, with sectional rehearsals on days of the week not assigned for full rehearsals.
c. Other Electives
   Weekly assembly in which musical organizations participate.

2. Extension of School Activities

Same as for Junior High School.

3. Instruction

a. Vocal teaching by supervisor who devotes part time to grades and junior high school, as well as senior high, or by teacher dividing time between high-school music and academic subjects.
b. Instrumental instruction given by specialist dividing time between grades and high school or itinerant teacher working on circuit; in many cases, instrumentalist teaches full time in high school, dividing between music and academic subjects.

VI. Senior High School of Large Enrollment

1. School Activities (all elective)

a. Vocal
   Time allotment: mixed chorus, boys' glee club, girls' glee club, *a cappella* choir; all classes meet daily in 45-minute periods.
b. Instrumental
   Time allotment: Band, orchestra; all groups meet daily in 45-minute periods.
c. Other Electives
   (1) Music Appreciation, Theory of Music; weekly assemblies in which musical organizations participate.
   (2) Time allotment: All classes meet daily for 45-minute periods.

2. Extension of School Activities

a. Fullest possible development of small musical ensembles in addition to large groups; these to be both vocal and instrumental and to carry efforts of students over into home and community.
b. Widest possible use of school organizations in school and public meetings.
c. Occasional participation by school in pageants, operettas, festivals, and concerts.

3. Instruction

a. Vocal teaching carried on by full-time specialist working in room equipped for varied types of music.
b. Instrumental teaching by full-time specialist working in room equipped for varied types of instrumental music.
c. Other electives given by teachers who devote themselves to class work in music, or by vocal or instrumental teachers who carry some music classes other than group activities.

(*Note:* In junior and senior high schools operating on other than 45-minute class schedule, adjustments must be made to suit length of class periods.)

CHAPTER XV

THE SELECTION AND ORGANIZATION OF MUSIC MATERIALS

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It is not an easy task to set up a measuring stick for the selection of materials to be used in teaching music in the schools, for the tonal art possesses certain qualities that are intangible and elusive. Yet every musician knows what compositions are good and what are poor, although he may often find it difficult to explain why some have, and some do not have, merit.

The establishment of principles relating to the selection of materials, therefore, in simple form, might resolve itself into a statement somewhat like this: If all teachers, supervisors, and administrators concerned with the choice of materials could qualify as musicians, if all were persons of ability, vision, and proper training, there probably would need be little anxiety as to the character and methods of instruction and the goals to be attained. This, unfortunately, is not true in teaching music (or indeed in teaching any subject) in the American schools of the present. The first standard in the selection and organization of the materials to be used is, therefore, closely allied with the musicianship of those in charge of curriculum-building. Since this is the condition that confronts us, it is advisable to dismiss this first essential in the choice and organization of materials by saying: When the personnel engaged in presenting any specific subject in the schools is thoroughly qualified to serve in that capacity, the establishment of standards of selection will evolve naturally and successfully as time and place decree.

As we have not reached this 'millennium,' we must formulate certain definable standards that may serve in a variety of situations.

I. MATERIALS MUST BE OF GOOD QUALITY

A first standard in the selection of material is to determine whether it is good music. There would be no disagreement with this statement,

but what music may so qualify is a question that legitimately may be raised.

To many, good music would be music written according to certain well-accepted rules regarding tone, time, and form; it is music well-planned and constructed; its scheme or total effect is unique or original. Still more, it is sincere in expression, possessing life and creative power. It is tone and rhythm presented in such a way as to arrest and hold attention and interest, because there is balance of form with sufficient contrast to avoid monotony. Yet the composition must not be so diffuse that it causes confusion. In fact, the details of melodies, chords, cadences, dissonances, motives, and phrases must be so worked out as to give the listener an impression of coherence and meaning.

'Good' music is also sometimes defined as music that withstands successfully the test of time, that wears well and does not die, but is ever popular because it is not easily supplanted by new tunes. It is music that has been tried and proved and has enduring artistic qualities. This description is akin to the statement that good music is written by well-known, well-qualified, and well-established composers and is often designated as 'classical' in the broader sense of the term. It is music that one expects and usually gets from such composers as Bach, Beethoven, and Brahms.

Such definitions, however, do not always convey to all persons an exactness of the meaning of the term in question. Indeed, a close analysis of some compositions might reveal close adherence to all rules of tone, and yet they might fall short of being worth while as a vehicle of musical expression for school children. Nor does it follow that works of famous composers are always inspirational or great compositions. To apply the test of time to all, too, would eliminate many offerings that deserve recognition. For this reason it is probably advisable to cast out this last as a basis for selection. But good music must perforce possess some, if not all, of these qualities. In the best, or most acceptable, material they are found, not isolated, but combined. To be able to discover the superior and permanent, the teacher must bear these features in mind. The ability to discriminate is a process of extensive training and comes not only from imposed study, but also from a deliberately self-directed effort to cultivate critical judgment. To construct a course of study each curriculum-builder should have the knowledge needed to separate the wheat from the chaff, an aptitude to determine what should be retained and what

should be discarded. He should know first what good music is and then should subject all material to these approved criteria.

II. Materials Should Be Progressively Graded

In the choice of the materials of instruction it is desirable to build upon the foundation possessed by the pupils and advance from that point. In the most elementary aspects of teaching, this foundation often needs to be laid by the instructor, but in all cases one should proceed from the simple to the complex. Psychologically, the result of following a subject that lacks system is to erect for pupils barriers to the retention of significant facts and to their meaningful use. Furthermore, unless work has order, the teacher is unable to know the degree of pupil attainment at any stage in the course.

Diversity in the course is also indispensable. The effective plan furnishes music of different types, periods, moods, and technical difficulties of both composed and folk forms.

As in other subjects, there is danger in stressing one aspect of instruction to such an extent that other values are lost. Often, too long an application in the study of the technical phase of the material at hand leads to lack of interest. This is seen at times in an attempt to master a long and difficult composition beyond the capabilities of the performers, in selecting only folk music for songs in the lower grades, or in using only unaccompanied music of the church style in a choral class. Insufficient variety in key, mode, and tempo in compositions likewise may cause *ennui* among students. Such arrangements of materials mean badly conceived plans on the part of the teacher and fail to provide a background of characteristics that the group as a whole should learn and in which the individual may have special interest.

Without ignoring the importance of materials to be presented from the musical standpoint, the teacher must consider likewise their educative value. It is almost trite to remark that the two are not always equally balanced. For example, a composition may be musically of high quality, but too long in form or too intricate in structure to be educationally acceptable in early instruction. Certainly a child in the lower grades, as a rule, would not enjoy or understand a work of symphonic proportions with heavy instrumentation, dissonant harmonies, and complicated rhythms, whereas he would probably gain pleasure from a composition of smaller form with more simple tonal combinations. Usually a short piece is more readily followed by the novice than a long one. Such compositions may well be the point of departure

whence the child is gradually led into larger forms of musical composition. Indeed, one way to develop the power to listen to extended works is to present sections as separate entities, such as the minuet, the scherzo, and so forth. Eventually a suite, a sonata, or a symphony will be enjoyed and understood.

Obviously, however, some materials that seem to have value for a given level of instruction may appear undesirable if the criterion of permanency is interpreted too literally. For example, simple tonal devices or sentence songs used in the lower grades perform a useful service from the vocal as well as the untrained musical standpoint. Yet they may be forgotten or discarded within a short time. In the same way, the easy exercise or piece taught in beginning instrumental instruction may serve a worth-while end, although not having place in the permanent repertoire. In short, the use of the adjective 'permanent' as applied to values in materials should be interpreted literally only in so far as it is foundational and therefore lasting.

The initial task in determining what is to be taught is to decide upon the purposes and functions of the materials chosen. Only to the extent that this is done can selection be wise and useful and have the characteristics that have been called permanent.

III. Materials Should Fit the Social Order

A course in music should not be inflexible or permanent. Social patterns change and the school should change, too. One of the frequent indictments of our educational scheme has been that it lacks flexibility and fails to adapt itself readily to new conditions of life. About the best guide to follow is to discover, if possible, the types of experience that, as Dewey has said, are worth having not merely for the present but also because of what they may lead to — "the questions they raise, the problems they create, the demands of new information they suggest, the activities they make, the larger and expanding fields into which they continuously open."[1]

IV. Selection of Materials Should Hinge on Equipment

The selection of materials is affected and often controlled by the physical equipment at hand.[2] Not many years ago, school music was

[1] John Dewey. "How much freedom in the New Schools?" *New Republic*, July, 1930.

[2] James L. Mursell and Mabelle Glenn. *The Psychology of School Mus Teaching* (Newark: Silver, Burdett and Company, 1931). See Chap. XIV for di cussion of textbooks.

limited to singing. But with the development of the phonograph, player-piano, and radio and the introduction of instrumental music, the scope of instruction has expanded appreciably. In unnumbered schools to-day mechanical devices so dominate methods of presentation that they determine the core of the course of study. For example, phonograph records are often the sole device for presenting music in lessons in listening, commonly designated the 'appreciation class.' Naturally, the value of such a course depends to a large degree on the number and type of records available. The same is true in regard to rolls where player-pianos are employed.

In some schools the radio is the means of bringing music into the classroom. In such cases, lessons are usually given by persons outside the school and are shaped so as to meet popular approval and needs. The importance of the course in the musical development of boys and girls depends, therefore, on the wisdom of those responsible for such planning.

Another phase of equipment influencing the selection of materials is the availability of pianos for general class work. If the school does not provide a keyboard instrument, the teacher should choose songs in which the accompaniment is not essential to a satisfactory rendition or to a full understanding of the piece. Likewise, in selecting music for bands and orchestra, he should keep in mind the instrumentation as well as the ability of the performers.

It should be unnecessary to inject at this point an admonition that all instruments should be in good condition. Any worth-while composition should be performed with a medium commensurate with its intrinsic dignity and charm.

It cannot be too strongly emphasized that the manner or quality of performance at any period of musical experience is indissolubly linked with compositional values. Music may in reality be much better than it sounds or it may sound much better than it is.[1] The way a piece will be rendered is, therefore, important in the selection of musical literature. No matter how simple the composition may be, it should be given a good performance. Poorly tuned and constructed instruments and badly worn phonograph records and machines are ineffective and unsatisfactory media for any musical work.

These statements refer not only to mechanical vehicles of musical

[1] See Will Earhart. *The Meaning and Teaching of Music* (New York: M. Witmark and Sons, 1935), pp. 107–110.

expression but also to human agencies. Unfortunately, teachers sometimes select material far beyond the ability of the group, apparently in the belief that titles of compositions or names of composers have some magic power to conceal tonal defects. Simple pieces well-rendered are usually of greater value than more pretentious pieces played or sung in such manner as to distort them.

It should not be inferred, however, that great compositions are to be barred completely from the performance list because skills have not been sufficiently developed to interpret them artistically. There is value to be secured from becoming familiar with standard musical literature through playing and singing it that can be secured in no other way, no matter how unfinished this rendition may be. Contact with masterpieces should cast upon the listener and the performer the beneficent light of enjoyment and inspiration gained from touching great works. It should be pointed out, too, that many times a group can perform satisfyingly a number with which an individual cannot cope. For example, a number of young children can sing the aria " He shall Feed His Flock " from *The Messiah* or " But the Lord Is Mindful of His Own " from *St. Paul* in such manner as to bring musical profit to themselves and their auditors.

V. The Medium and the Composition Should Be Appropriate

In selecting music the medium of performance should bear out the conception of the composer, and the composition should be appropriate to the occasion. The time and place at which a composition is presented or performed should be factors in selection. In the same sense, it must be conceded that the instrument used to give expression to musical thoughts affects to a great degree its intrinsic qualities. For this reason, many musicians condemn the practice of arranging words to instrumental pieces. Others hold that, if the words are wisely chosen and the melody is vocal in nature, there is value in such arrangement because it gives the student of singing intimate contact with instrumental literature. Some such adaptations that have found popularity have been made from the tone poem *Finlandia* by Sibelius, the " Largo " from *The New World Symphony* by Dvorák, *Melody in F* by Rubinstein, and *The Swan* by Saint-Saëns.

Adaptations are not confined to the vocal field, for many instrumental compositions have been derived from songs. Examples are " The Largo " by Handel, transcription by Liszt of *Hark, Hark, the Lark,* and solos for violin from " The Prize Song " from Wagner's *The*

Mastersingers and Schubert's *Serenade.* Other instances of change may be found in music for a solo instrument used in a revised form for an ensemble, an orchestral number played by a band, or a song composed for male voice sung by a woman. Such alteration need not be prohibited, but it should be done only after careful consideration, and numbers so treated should be included in the repertoire only after the closest examination.

VI. Material Should Have Correlative Value

In the selection of materials the correlative and integrative values should be considered. One of the most effective means of arousing interest in music and introducing it so that it will be recalled readily and used frequently is to select compositions that have meaning and significance in other fields of learning. Music, as much as any subject, touches life on all sides, so that often musical works can be given their full meaning only through these contacts. Hence it is of great importance that the interests with which music is associated in life be brought into the school. Certainly music is a contribution to general culture and a source of enjoyment when so used. For example, compositions inspired by some event in history, a legend, or a poem are not only useful in arousing liking for music but for the correlated subject as well. If linked with a study of English history, Elizabethan music gives an understanding of this age; Negro spirituals reveal characteristics of this race not disclosed merely by the printed word; and the minuet, when performed with appropriate costume and traditional music, will do more to give the student an idea of the formal life of the colonial period than many a prolonged discussion.

VII. Individual Differences Must Be Considered

In the selection of materials individual differences and needs must be considered. The task of selecting suitable material would be simplified if the class were homogeneous in age, musical ability, interest, and experience, but such is not the case in the public schools. The musically talented are thrown into close contact with those without talent. It was not long ago that instruction was directed chiefly toward the larger number enrolled in a class, which, in other words, meant the average. Latterly, however, the principle of individual differences, even within this larger classification, has been paid at least lip service.

In planning a progressive course, recognition must be given the unchangeable truth that fundamental musical capacities and tendencies

differ. Often what is suited to one may not meet the needs of another. In the problem of caring for the individual and the group there is no such thing as a fixed and final repertoire; rather must there be wide selection and constant adjustment according to the individual and the group.

In this consideration of individual differences two aims of any course of study are particularly significant: the vocational and the avocational.

When we examine knowledge from the standpoint of what an adult ought to know, we soon discover that there are certain basic and fundamental facts necessary for a functioning member of society. But most of this knowledge is elementary and consists of things everyone should know. This is as true of music as of any other school subject.

But boys and girls who are to become professional musicians should be furnished a sure, if not elaborate, foundation through the various courses offered in our schools. We know that most children engaged in the pursuit of musical study will never be more than amateurs in performance. The content of the course, then, must be planned with them in mind. Those responsible for programs of music education have become increasingly conscious of this fact within the past few years and have gained a fortunately greater sensitiveness to the need for providing leisure activities. It is in this rôle that music can play a significant part. To many, to provide such a choice of materials seems far more important than to select music that will serve only the few. But, in this aim of instruction, it is essential to present materials that will assist pupils in acquiring desirable attitudes as to the right type of recreational expression in which they will participate.

This aim in no way implies the selection of compositions of inferior quality. Nor does it mean that they need be less difficult and stimulating to great achievement. Music should not be considered merely a recreational anesthetic. At all times and upon all occasions, the material used in teaching should lead to higher and broader experience. To train and purify musical taste is one unquestioned objective of instruction in this subject. If instruction is done well and faithfully, taste is less liable to corruption in later life.

VIII. Interest May Be a Guide

In the selection of materials, the interests of pupils may be a guide. As a rule, too little thought is given to the pupil's reactions to the music he hears and performs. In most cases, the course is planned from an

adult's point of view and is determined by what he thinks young people should know. In some ways this assumption in the choice of materials is unassailable, but it is not without criticism from those who wish to consider work presented in the light of conditions surrounding pupils at the time of study and who wish to allow children themselves some choice in the things they do. This deference to children's fancies has resulted, in certain respects, in a decidedly enriched curriculum and in a more effective course.

But a warning need be sounded to those who move too quickly in this direction. There are recognizable limits. Although an important factor in shaping the course, interest should not be the most significant and potent force in determining the content, for many times it proves merely a passing fancy. It often happens that a composition that holds charm at an early period in a person's musical career becomes trite and monotonous in later years. Furthermore, beauty in a composition that is not at first apparent to the listener may be induced by good teaching. Usually the child's experience is too limited to give him insight into what he needs in musical training, so that, unless wisely guided, his taste may tend toward the lower rather than the higher.

Often if materials to be used were left to the whims of pupils, the content of the course would be trifling and transient. Environmental influences might prescribe the use of little more than the so-called 'popular' music, which is ever with us and has strong lure for many through tuneful melody, simple harmony, catchy rhythm, and sentimental words.

Yet we cannot ignore, merely because it is beyond the pale of respectability, the interest and fascination that this type of music begets. Surely there is a place for lighter music in the play life of a people, but it should not form the substance, for it does little more than amuse. If used as a part of the course of instruction, it should be subjected to a critical inspection as to any worth-while qualities it may possess. It may serve a useful function in pointing out the difference between good and bad musical literature, thus cultivating the faculty of discrimination so important for all.

Notwithstanding the objections that can be raised legitimately against 'popular' music, it would be a profitable enterprise to compare it with some of the music garbed in the raiment of respectability that is taught from some present-day song books. Were some of these songs brought before the court of expert musical opinion, undoubtedly they

would never again appear among acceptable offerings! They lack dignity and appropriateness in words and music and possess not even the power to capture the fancy of pupils. In an enlightening discussion applicable to this situation, Kwalwasser ascribes the indifference of many boys to school music to the selection of devitalized and unappealing songs.[1]

Zanzig, in *Music in American Life*,[2] realistically paints the picture when he describes his sojourn in a large city where he listened to school singing and to singing in the recreation centers of the same districts. By means of a test of children's choices he discovered that the popular songs like *Sonny Boy, Rainbow Round My Shoulder,* and *Blue Heaven* out-distanced in popularity by a wide margin the songs taught at school.

In the choice of materials we can learn something from such a commentary on the lack of carry-over that much school music has. If we accept Theodore Thomas' definition that "popular music is familiar music," it is clear that the cultivation of good taste may be spurred by an acquaintanceship with the worth while. This would apply to the teaching of such songs as *Who is Sylvia* by Schubert, *The Two Grenadiers* by Schumann, *Rolling Down to Rio* by German, *Trees* by Rasbach, and *Duna* by McGill. In the sense that these are commonly enjoyed and frequently performed they may be considered popular. Many of the folk and national airs or songs of a community type, like the Stephen Foster melodies, might also be mentioned in this connection. It would be well if the school gave pupils an opportunity to know this material, which links them with the community and the outside world, rather than limiting the repertoire to music heard only within the classroom and employed chiefly because it is useful in the presentation of some musical problem or is easily accessible.

IX. Material Should Suit the Needs of the Community

In the selection of materials the needs of the community should be taken into account. These differ from place to place and from time to time and often within a limited area take on different aspects. If music in the school be thought of as a community enterprise and organized under a plan that encourages all to participate either as lis-

[1] Jacob Kwalwasser. *Problems in Public School Music* (New York: M. Witmark and Sons, 1932), p. 42.

[2] Augustus Delafield Zanzig. *Music in American Life* (New York: Oxford University Press, 1932), pp. 264–266.

teners or as performers, it will provide a wholesome activity conducive to successful, happy living. If students have been properly trained, there will be a transfer from the school into life outside the classroom. This desirable relationship between school and community will bring about a constantly increasing number of community groups with school children as the nucleus or as leaders of organizations.[1] Wise selection and planning are revealed in many places where school and community bands, orchestras, and choruses exist or where forces are combined in festivals of various kinds. The oratorios, *The Messiah* and *Elijah,* sung by musically interested citizens of a city or a village, *The Bohemian Girl* by Balfe, performed by young and adult members of a rural community, and the Gilbert and Sullivan operas given by high-school students and their parents in a well-known urban center are examples of compositions that bring about desirable responses. If school and community are to be properly united, materials must, in so far as possible, be of such nature as to appeal to young and old alike. Unless this is so, music will be relegated to an unimportant and isolated place in the lives of people. But if the repertoire is large and presented with competence, there is no subject that will be called into play more than music. If it fails to function in this way, the teacher should investigate the choice of materials and his methods of teaching.

X. Materials Should Be Chosen with Respect to the Specific Fields Taught

1. Vocal

a. Range. In vocal music the question of range is a conspicuous and perplexing problem, for it differs with individuals and with groups and changes from time to time with physical and musical development. It also varies under different conditions, as in the type and arrangement of song and in the manner of producing tone. The health of the singer, climatic conditions, and acoustical properties of rooms also affect it. In the history of school music, educators and musicians have freely essayed opinions upon the subject. However, general remarks, all too common, as, for example, "All young children are trebles," give only partial guidance to the teacher and should not be

[1] See Augustus Delafield Zanzig, *Music in American Life,* for further discussion on this subject.

In recent months several magazines have published articles pointing out the growth and value of musical organizations of this kind. See, for example, Gerald W. Johnson, "A little night music," *Harpers,* June, 1935.

accepted too literally. Specific statements, as in charts often used to designate tonal range, should likewise be interpreted as approximate rather than exact. It cannot be emphasized too strongly that no voice should be labelled permanently in regard to vocal compass.

Few studies concerning the number of tones a person can produce with ease in both speech and song at different periods in his physical and musical development have been recorded. At present, however, some psychologists and musicians are attempting to gain such information from young children, which will, if carried on more extensively, prove of value to the musical craft.[1] In this research teachers can be of inestimable assistance by being alert to the situation and carefully noting the natural vocal characteristics, limitations, and growth. In selecting songs for any group at any age vocal welfare will be insured and better performance will result if extremely high and low tones are avoided.

b. Intervals. The kind or arrangement of intervals is another feature that should be examined in the song. Here, too, few scientific data are available to aid the teacher of young children who is building a musical foundation for later years. There is considerable sanction for the theory that wide intervals are more easily produced than small. Hence, songs built on chord tones generally form the basis of beginning work. Yet some teachers believe that diatonic progressions are more simple and should be the more prominent. Williams in his study found such was the case with children of pre-school years.[2] Wells likewise discovered stepwise progressions better suited to young, immature voices.[3] Yet, every voice teacher knows that even expert singers do not always sing readily and accurately scale passages and chromatic tones that appear in quick succession. There is no doubt that individuals vary in this respect. It is equally true that an interval presenting difficulty in one song may not do so in another, for the context, or the way a pitch is approached and left, determines to a large degree the ease with which it may be produced. Therefore, each song, no

[1] Arthur T. Jersild and Sylvia F. Bienstock. "A study of the development of children's ability to sing." *Journal of Educational Psychology,* October, 1934, pp. 481–503.

Harold M. Williams. *Musical Guidance of Young Children* (University of Iowa, Child Welfare Pamphlets, No. 29).

[2] *Ibid.,* p. 6.

[3] Alice Wells. "A comparison of chord figures and scale progression in early school music learning." *Peabody Bulletin* (Peabody Conservatory of Music), December, 1933, pp. 21–23.

matter how simple, should be analyzed carefully in this respect before it is included in the song list.

c. Rhythm. As in all music, rhythm is an important factor to be considered in selecting songs. Frequently a composition with correct range and intervals may have a rhythm so subtle and complex that it is unsuitable for the individual or the group for which it is intended. Musical confusion then results, for if pupils cannot comprehend the rhythm, there can be little appreciation and a satisfactory rendition is impossible. But one must also remember that rhythm may be so simple and monotonous that the piece becomes uninteresting, resulting in musical lethargy.

d. Phrases. The length of phrases is also important. These should be so constructed that they maintain a musical balance and yet do not tax too severely the vocal resources, particularly breath.

e. Accompaniment. Furthermore, the accompaniment should be suitable to the vocal part and to the words. In songs for very young children it is well that it be of simple structure, and support, or follow, the melody. As children develop musically, mentally, and physically, more difficult vocal literature may be introduced and there can be a more conspicuous and taxing accompaniment. But the musical value of this element of songs is not the only consideration, for the competence of the accompanist bears a significant relationship to it. Unless the instrumental part is played well, its musical and educational values are negative.

f. Text. The text of the song should be carefully scrutinized. Notwithstanding that the decisive factor in selection should be its musical beauty, no song should be chosen unless the quality and character of the words are appropriate. In no small degree, the meaning of the words provokes in the singer favor or aversion — a condition sometimes ignored by those selecting songs for the intermediate and junior high school particularly. Sentimental, highly emotional poems, or those of too subjective a nature are nearly always distasteful to pupils. In operettas, especially, discrimination should be exercised. In most compositions of this type written for school performance, the story, the construction, and the vocabulary are inferior from all standpoints.

But the sentiment of the words is not the sole consideration. The formation of the word itself — its syllables, its vowel and consonant sounds, its position in the song — affect to a great extent the way in which tones are emitted. As a rule, young, inexperienced singers pro-

duce high tones more readily on open vowels (as in *calm, law, go*) than on close sounds (as in *see, met, it*). Also words in which a single consonant is used (as in *go, man, say*) are not so difficult as when sounds appear in combination (as in *spray, strength, strand*).[1]

g. Types of Songs. Unison songs of folk pattern should be used as foundational work in the lower grades. Easy songs by such composers as Mozart, Haydn, Schubert, Schumann, Brahms, and some of our contemporary composers may well be taught as supplementary and sequential material. In the intermediate grades, part-songs of harmonic and contrapuntal structure may form a part of the course of study. In the former type, voices should not be restricted to an uninteresting or difficult progression of pitches. In fact, it is wise occasionally to select arrangements in which the melody is given to other than the soprano voice. Some experts urge that more unison and less part-singing be the rule with children of elementary-school age, in the belief that much time is lost in the drill often required to teach the alto or second soprano part. They feel also that frequently such singing is not only unmusical, but may be harmful as well to voices. No one can enter a valid protest to the charge that part-singing is not always adapted to a group and that its values are sometimes inconsequential.[2]

Nevertheless, with all the objections to part-singing, no fair-minded observer will deny its usefulness in caring for the changing voice and in providing an interesting musical experience. Still it should not be attempted when pupils are very young, nor should it be introduced until unison singing is done acceptably. Generally, the fifth grade of the elementary level of instruction provides the earliest point at which it may be undertaken. In the sixth grade, if simple two-part arrangements present no real difficulties, three-part songs may be used. Beginning with the junior high school, the changing voice with its limited range and power must be considered. Songs arranged only for boys'

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[1] See Sarah T. Barrows and Anne E. Pierce. *The Voice: How to Use It* (Boston: The Expression Company, 1933).

[2] For further discussion on this topic see: Archibald T. Davison. *Music Education in America* (New York: Harper and Brothers, 1926), pp. 58–61. Karl W. Gehrkens. *An Introduction to School Music Teaching* (Boston: C. C. Birchard and Company, 1919), p. 33. Jacob Kwalwasser. *Problems in Public School Music* (New York: M. Witmark and Sons, 1932), Chap. V. Alma M. Norton. *Teaching School Music* (Los Angeles: University of Southern California, 1932), pp. 142–143.

voices or those in three parts for soprano, alto, and baritone are sometimes useful at this period.

In the senior high school, voices fall into the usual groups of soprano, alto, tenor, and bass. Here music from four to eight parts may be chosen, but always with a view to the size and quality of the class. The proper selection for the boys' glee club usually presents greater problems than does that for the girls' organization. Few tenor voices develop in early years and even in adult life are rare. Where the quality of the tenor section is weak, the group may confine itself to three-part arrangements, as tenor, baritone, and bass. In the mixed chorus, some of the altos or alto-tenors may take the higher pitches written for tenor, thus allowing a wider choice of material. With the girls' glee club, three-part songs are generally preferable to four because of the scarcity of low altos.

With the rise of *a capella* choirs and choruses in recent years, there has been a tendency to discard compositions with accompaniments and to confine the repertoire to music of early church style and madrigals and motets. Whereas this movement, for the most part, has been beneficial in elevating the quality of music and in interesting the public in a fine type of choral singing, it is not without deleterious features. Voice experts have pointed out the danger of too constant insistence on soft, repressed singing, such as is often sought in such organizations. Therefore, for both the vocal and the musical welfare of the performers, it is wise to use accompanied as well as unaccompanied forms.[1]

Probably because it is the more traditional subject and is common to all grades of instruction, more has been written about the content and methods of teaching in the singing class than about other phases of the work. The condensation of opinions propounded takes form in certain criteria, of which the following are typical:

1. Is the music of the song of proper range and difficulty?
2. Does it remain in the memory after a little study?
3. Does it retain its musical interest or, in other words, does it wear well?
4. Is the rhythm smooth and flowing, and does it have interest and vitality?
5. Is the song of proper length?

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[1] John C. Wilcox. "The a cappella epidemic." *Tempo* (Music Education League, 152 West 42nd Street, New York), May, 1934, pp. 7–8.

James L. Mursell. *Human Values in Music Education* (Newark: Silver, Burdett and Company, 1934), p. 60.

6. Is the text attractive and worthy?
7. Is it adapted in thought and expression to the age for which it is intended?
8. Are the words easily sung?
9. Is there a fusion or agreement of words and music?
10. Do pupils like to sing the song?
11. Is the song of temporary or of permanent value?
12. Is the song appropriate to the occasion and does it qualify as good music?

2. Instrumental

Much that has been said about vocal music applies to instrumental. For example, range is a problem common to both. In choosing material attention must be paid to the characteristics of each instrument and to the development and skill of the performers. Rhythm, intervals, phrasing, and parts likewise are not limited to any one kind of teaching. Such features, however, as valves, strings, bowing, tuning, and similar technical problems require the advice of experts.

Whereas the character of words may be thought of as belonging primarily to songs and choral music, titles of instrumental numbers, especially in beginning instruction, should not be ignored. How often an inane title, such as "Dear Little Daisy," "Little Sweetheart," or "Buddies," attached to a composition may serve to create dislike even if there be musical values.

Music for ensemble organizations is determined largely by the number and kind of instruments and the skill of the players. In general, it is better to choose works for a smaller and not a larger orchestra or band than is available. If, for instance, the orchestra is complete in wood winds but is limited in the brass section, wise selection dictates such works as those by Mozart and Haydn, or the early compositions of Beethoven rather than some of the modern type where brass quality often must predominate for a satisfactory interpretation. Similarly, where there is a good group of violins, violas, cellos, and double-basses but only a few wind instruments, music arranged for string ensemble may be used by permitting the wind instrument players to double the string parts.

3. Theory

A knowledge of musical theory is essential for those students who enter performance groups. In many schools it forms the major portion of the music course and often the content and methods of teaching are made up of unnecessarily dull exercises. Judicious choice can

avoid the dislike commonly found among pupils. As Davison points out, " There is no principle of musical technique which cannot be found in good music, and which cannot be much more effectively taught through that music than through some stilted and uninspired exercise." [1] To cite specifically, diatonic scale passages occur frequently in compositions by Handel and Mozart; modulation is found in sonatas by Beethoven and in many standard songs; chromatic tones are conspicuous in works of Grieg; and chords and cadences, modes, keys, and the like are illustrated in simple, well-known folk music and the best hymns. Teachers should choose pieces that embody the particular features to be taught. These should be sung, played, and listened to by pupils, and their effects and significance noted and explained. Such an approach will bring life and meaning into hitherto dry and uninteresting facts and will tend to make the course appreciational as well as practical.

4. Appreciation and Listening Lessons

Appreciation should be the aim and outgrowth of all music courses and should not refer only to listening lessons and reading, although it must be admitted that these form a large and important part in each musical life. Phonograph and radio, which carry the best music to remotest areas of the country, are not to be under-rated in the cultural development of the nation. Nor should lessons presented by such media be considered an insignificant factor in public-school instruction. Concerts, as well as the informal performance of standard numbers by the teacher or students in the classroom, however, ought to play a valuable rôle in such musical training.

Through the course in listening students may gain familiarity with the classics and many of the standard modern compositions that should be a part of every citizen's education. These should be the best examples and should be presented in a well-organized way. A suggested plan is from folk to art songs, from folk dances to composed forms. In studying symphonies, it is logical to begin with Haydn and later consider those by Beethoven and Brahms.

5. Rhythm and Other Fields

Material used in rhythmical and creative aspects of music instruction should be subjected to the same scrutiny as in other work. A

[1] Archibald T. Davison. *Music Education in America* (New York: Harper and Brothers, 1926), p. 50.

recognition of the purposes and problems of each activity in the music curriculum can lead to the evolution of criteria similar to the proposals set forth for the vocal.

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CHAPTER XVI

MUSIC ROOMS AND EQUIPMENT

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On February 24–25, 1934, a committee under the chairmanship of the author of this chapter presented a report on Music Rooms and Equipment before the Research Council of the Music Supervisors' National Conference, at Cleveland. This report is here summarized briefly with the permission of the Music Educators' National Conference.[1]

I. THE NEED AND POSSIBILITY OF IMPROVEMENT

The need for improving the physical conditions necessary for the unhampered conduct of music classes of various types is readily apparent to anyone visiting music classes anywhere. On every hand, there are expensively constructed new school buildings in which the provision for music classes is far from satisfactory. Among the most common errors are:

1. Ordinary classrooms assigned to music service without consideration of the special requirements for successful music teaching.

2. Ordinary classrooms remodelled for use as music rooms without regard for convenience, interference with other classes, acoustics, or health.

3. Expensively constructed music rooms that cannot be used because of something that was overlooked when the building was constructed. Examples are: (*a*) inadequate insulation, permitting transmission of sound to other classrooms, (*b*) common air duct, connecting music room with other classrooms, transmitting sounds throughout the building, (*c*) resilient walls and ceiling, resulting in lengthy reverberations.

[1] The complete report is published as Bulletin No. 17 and can be obtained for twenty-five cents from the Music Educators' National Conference, 64 East Jackson Blvd., Chicago, Illinois.

4. Widely separated locations for music classrooms, music library, instrument storage rooms, and auditorium stage.

5. Auditoriums designed with due regard for beauty but entirely lacking in serviceability from the standpoint of acoustics.

6. Gymnasiums planned also to serve as music rooms, in which no acoustical treatment is given.

The schoolroom of the future should be designed with due consideration for the aural as well as the visual sense of both teacher and pupil. We may close our eyes or divert our gaze from what we do not wish to see, but our ears must remain open to all the sounds that surround us. Entirely satisfactory music rooms, auditoriums, and gymnasiums can be built at little or no more cost than unsatisfactory ones if the requirements are known at the time plans are being considered and if architects are apprized of these requirements.

The purpose of this chapter is to present information that will be of practical value to school officials, architects, and others concerned with the physical equipment of school buildings and auditoriums.

In the report from which this chapter is derived the following topics are covered: (*a*) location of music rooms with relation to other classrooms, (*b*) size of music rooms, (*c*) types of music rooms for various uses, (*d*) music, instrument, and uniform storage, (*e*) acoustical treatment, (*f*) lighting and ventilation, (*g*) equipment, (*h*) auditorium stage and library.

Here we limit ourselves to presenting a discussion of one, the third, of the topics just cited.

II. Types of Music Rooms

The number and types of music rooms needed depend on the number and variety of music courses offered, or likely to be offered, and the number of pupils likely to elect each music course. In some large high schools with highly developed music departments, it is necessary to have six or more music classrooms, in addition to music library and storage rooms for instruments and uniforms. The following are common types of music rooms: chorus, orchestra, band, theory and appreciation, instrument class and section rehearsal, piano class and practice.

High schools or junior high schools with 400 to 1200 enrollment usually require one chorus room, one orchestra-band room, music library, and storage rooms for musical instruments and band uniforms. Schools in which only one music teacher is employed should have one

all-purpose music room, equipped for chorus, orchestra, and band, with adjacent music library and storage room for instruments and uniforms.

1. Chorus Room

The chorus room, for schools having chorus classes throughout the school day, should be at least double the size of the average classroom, allowing at least six square feet of floor space and 240 cubic feet of air space per student. It should be wider than it is long, and have windows in the rear.

The floor should be of semicircular steps, with 6″ to 8″ risers and 30″ treads, each step to accommodate one row of tablet-arm chairs, preferably with drop desk arms, all facing the director's stand at the front center of the room. Space should be allowed in front of the steps for grand piano, teacher's desk, music stand, radio-phonograph, and music cabinet. The front wall should be equipped with blackboard, lantern screen, bulletin board, and electrical outlet for radio. The back wall should be equipped with electrical outlet for lantern projector, and space should be available for projector table. The room should be acoustically treated. The music library should be near by.

2. Orchestra Room

The orchestra room should be large enough to accommodate the largest orchestra ever expected by the school. (The standard high-school orchestra numbers ninety players, as does the standard high-school band, and all schools are striving to meet this standard.) Each player requires nine square feet of floor space for himself, his instrument, and his music stand. At least 250 cubic feet of air space should be provided for each player.

The general plan should be similar to that of the chorus room except that steps must be 60″ wide to accommodate instruments and music stands in addition to the students. The rear (highest) step should be 72″ wide to accommodate unusually large instruments, such as string basses, kettle drums, and harps.

Its fittings should be similar to those of the chorus room, although a piano is not always needed. Space should be provided in front of the first semicircular step for grand piano (if any), radio-phonograph, blackboard, lantern screen, and electrical outlets.

The instrument storage room, equipped with cabinet lockers, must be located near the orchestra room.

The orchestra room must be acoustically treated. Also, it should be insulated against sound transmission to other classrooms.

3. Band Room

The band room differs from the orchestra room in two respects: more cubic footage of air space should be allowed because of the greater volume of sound produced by a band, and additional storage space should be provided for band uniforms.

4. Theory and Appreciation Room

The music classroom should be approximately the same size as an ordinary classroom, accommodating thirty to forty pupils. It should be acoustically treated and insulated against sound transmission to other classrooms. In shape it should be longer than it is wide. At the back should be three or four steps, each 6″–8″ high and 30″ wide, and each fitted with stationary opera chairs having drop desk arms. The space in front of these steps should be provided with movable, drop-desk-arm chairs that may be placed as needed for written work or for performers.

Space should be provided for upright piano, radio-phonograph, teacher's desk, and music cabinet, at the front of the room. The front wall should be equipped with blackboard, lantern screen, bulletin board, and electrical outlet. The back wall should be equipped for lantern projector and its electrical outlet. A closet should be provided for music stands and extra chairs. The room should be located fairly near the instrument storage rooms and music library.

Such a room will also serve for musical ensembles, section rehearsals, instrument classes, dramatic rehearsals and classes, or any class in which lantern slides or motion-picture films are used. The layout should be similar to that shown for the all-purpose elementary platoon school music room.

5. Instrument Class, Ensemble, and Section Rehearsal Room

This room should be of regulation classroom size, with movable chairs, preferably of the straight-back, bentwood variety. It should be acoustically treated, insulated against sound transmission to other classrooms, and located fairly near the instrument storage room. Its equipment should include an upright piano, a radio-phonograph, music stands, and music cabinet.

6. Practice Rooms

If rooms are provided for individual practice, they should be so located and constructed that supervision can be maintained easily without interruption. The usual sizes are: (*a*) for band or orchestra instruments, 6′ x 8′; (*b*) for piano, with provision for one other instrument, 8′ x 10′; (*c*) for two pianos, piano and phonograph or radio, with provision for small ensemble, 10′ x 12′.

These rooms are usually built in series, along one side of a large music room, or along a corridor, with outside windows for ventilation and double glass windows or doors facing the music room or corridor, so as to permit observation without interruption. These rooms should be acoustically treated and insulated against sound transmission to other rooms.

In the report from which this chapter is taken, details are presented also on (7) combination orchestra and band room, (8) all-purpose music room, (9) all-purpose room for elementary platoon schools, (10) combined gymnasium and music room, (11) combined auditorium stage and music room, (12) instrument storage room, and (13) music library room.

Then follow discussions of (1) sound-proofing, (2) acoustical treatment, with definite figures for architects and builders, and (3) equipment for music departments.

Twelve pages of floor plans are included.

CHAPTER XVII

A MUSIC PROGRAM FOR RURAL SCHOOLS

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I. THE RURAL SCHOOL

1. General Definition of Term

Discussions of rural-school music have frequently been without value because of confusion in the meaning of the term 'rural school.' The increasing interest being taken in the subject makes it imperative that a clear definition of this term precede any discussion of the musical program in such a school.

The government census defines any community of 2500 population or under as rural. However, in connection with schools, the general interpretation of the term 'rural' is in relation to the ungraded country schools. Furthermore, almost without exception, the studies, surveys, reports, texts, and similar material compiled on and for rural-school music deal with the situation in the one- and two-teacher schools. The problems and methods of teaching in small grade and high schools, including consolidated schools, are much the same as in large schools, the main difference being in the smaller number of rooms in the small school. Therefore in this section, the term 'rural school' will be considered as applying to one- and two-room schools, in which the teaching situation is very different from that found in graded schools.

2. Characteristics of a Rural School

a. Number of Pupils. Rural schools vary in size in different sections of the country. In sparsely settled districts, where distances are too great to make much consolidation feasible, schools probably include from five to twenty pupils, the number depending on distances between settlements and state or local laws in regard to the minimum number of pupils required to keep a school open. In the more populous districts, the same type of school will include from fifteen to thirty-five or more pupils. Where there are two teachers instead of one in a

country school, it can be taken for granted that the attendance is large enough to make necessary a division of the pupils into two groups.

b. Grades Included. The one-room schools may include all eight grades, or, in case of the smallest schools, as many grades as happen to be represented by pupils. Schools close to urban centers sometimes include only the first six grades. In two-room schools, the four lower grades are in one room and the four upper grades in the other.

c. Location. The type of location in which rural schools are found differs in the various sections of the country. In thickly populated rural areas, the majority of rural schools will be in or near small rural centers and easily accessible. In sparsely populated regions, rural schools are frequently isolated and in many cases have little or no means of communication with the outside world during a large part of the school year.

d. Types of Teachers. In general, the teachers in rural schools fall into two classes: first, married women, or others whose homes are in the communities in which they teach, and who teach in the same school for many years; second, young and inexperienced teachers who are serving their apprenticeship in the profession by teaching for a short time in the country schools.

II. The Rural-School Music Situation

In order to understand the urgent need for special attention to plans for musical activities, methods of teaching, and musical equipment in the rural schools, it is necessary to understand the rural-school music situation and the resulting problems peculiar to it.

1. Wide Variation in Grades in the Room

a. Each rural schoolroom represents a variety of grades and ages. One of the most difficult problems in connection with rural-school music is the planning of a music program that will simultaneously be of interest and value to the children in all eight grades.

b. The program of classes in the rural school is full and difficult to arrange. It is not easy to plan ample time for every class of every grade represented. Because of this, there is frequently a tendency to slight music, using it solely for recreational purposes at odd times, with the excuse that there is no room for it as a regular subject in the program.

2. Amount of Supervision or Outside Help

a. A large proportion of our rural areas have no means of raising the funds necessary for securing county, district, or circuit music supervisors. In thickly populated sections, or sections having a school income from some special source, rural music supervisors are frequently found, but sparsely settled districts are financially unable to provide special music teachers or supervisors.

b. Distances are often too great to allow careful supervision. In some sections of the country rural music supervisors and general supervisors are able to do close supervision of the work in all their schools, but in many sections distances are so great that frequent visits and regular careful supervision are impossible.

c. Lack of interest in music on the part of school executives retards progress in the work. Even if there is not a special music supervisor for the rural schools of a section, the county or district superintendent or the elementary supervisor can, by his interest in it, have a good music program developed in the schools. It is easy to judge the musical interest of these school executives simply by visiting the music classes in the schools under their supervision. In too many cases a lack of interest in the subject, along with ignorance of it, on the part of these executives, is resulting in neglect of the music work in the rural schools.

3. Musical Training of Teachers

a. The musical training required of rural teachers is usually below the standard of training required in other subjects. State and local requirements differ on this subject in the various sections of the country. No definite requirement whatever of music credits is made for certification of elementary teachers in the majority of the states. Some of these states simply require completion of a one-year, two-year, or longer teacher-training course, leaving it to the normal school or teachers' college to determine what are satisfactory requirements in all the subjects taken. On passing thought it would seem that such an arrangement should be entirely satisfactory, but investigation of the music requirements made by normal schools shows a surprising number making no definite music requirement at all, and a majority of those that do, offering music courses so vague and impractical in their preparation for the rural teaching situation as to be of little value. Where definite music requirements are not made for state certification, the extent and value of the teacher-training-school work depends

mainly on the interest taken in the subject by those at the head of such schools.

b. Many of the music methods courses given in teacher-training institutions are planned definitely for urban situations or for ideal, not actual, rural situations. To begin with, they frequently take for granted a definite knowledge of music on the part of the student, whereas, as a matter of fact, lack of previous background makes it impossible for him to grasp successfully the work given. Then, the general plan of organization of the music curriculum in many of these schools allows a student to choose only one music methods course — primary, intermediate, or upper grade, according to the type of work in which he desires to specialize. This means that a student prepared to teach upper-grade music may, in a rural school, be confronted by an assortment of grades, including many beginners. Such inconsistencies in training are very frequently found.

The courses given in training schools are also frequently adjusted to an ideal situation in which the desirable equipment is available and an organized course in music is a regular part of the curriculum. The situation in the one-room school is often very different from this, and inexperienced teachers do not know how to proceed with the work when they find themselves with little or no equipment and in a school where no music has been taught previously. Since it is the most inexperienced teachers who are usually hired to teach in rural schools, they should have at least the advantage of training that will prepare them for the work to be done.

4. Musical Equipment

Because the rural teacher is frequently inexperienced and untrained, because she will have more varied and difficult teaching problems to meet than the teacher of the graded school, and because there is less (if any) supervision or outside help, the rural teacher needs more equipment for teaching music than does the teacher in the graded school. In thickly populated communities, the musical equipment is usually quite extensive, but in too many cases musical equipment of any kind is difficult to secure in rural schools, and much of the success of the work depends on the ingenuity of the teacher.

The equipment of a rural school should include the following: at least one set of music books containing songs appropriate for varying grade levels, a pitch pipe, a staff-liner, a phonograph and records, and, if possible, a keyboard instrument, such as a piano or a reed organ.

A radio will be found useful in promoting not only music education but also other subjects. Collections of rote songs for the use of the teacher and books containing pictures and stories about music and musicians will enable the teacher of limited musicianship to make her music teaching more interesting and vital.

III. A Suitable Program of Music Activities for a Rural School

The music activities listed below are both highly desirable and practicable for rural schools. Where teaching methods for these activities need to be adjusted to meet the peculiar needs of the rural situation, suggestions are also given on these adjustments. Plans for the teaching of music in the rural school must be quite different from plans for such work in any other type of school. Even though there may be eight grades in the room, one music class including all these grades is usually all that is feasible. Where the enrollment is large, it is sometimes possible to divide the group successfully into two sections, one including the upper and one the lower grades, for some of the work. However, since all the children are seated in the one room all of the time, it is almost impossible to conduct a music class for just one group. It will be more satisfactory to include the entire group in the class and to adjust the work to each grade by group activities, just as is done when work in any other subject is conducted for several classes simultaneously. The teacher, in the case of the music class, in her own mind divides the group into three sections: primary or sensory, intermediate or associative, and upper grade or adolescent. Wherever possible she provides different activities within the lesson for each group — sometimes simultaneously and sometimes one at a time.

In the rural school with seven or eight grades, it is not often possible to plan for more than ten or twelve minutes daily for the music class. However, even this ten-minute period will produce better results when given daily than will a longer period two or three times weekly, with an intervening time for forgetting and losing interest. Every school with six grades or fewer should be able to arrange for a fifteen- or twenty-minute period daily for music.

Rural teachers will sometimes set aside a daily period for opening exercises and expect it to include music as well as any other activities desired. While music is a desirable addition to such a period at any time, the opening exercises are not a satisfactory substitute for a regular music period. If real progress is to be expected, a regular class time must be set aside daily for music, just as it is for any other subject.

1. Singing

Singing is the most fundamental music activity in any school, rural or graded. The first two of the following singing activities are absolutely essential to the music program in a rural school and the last two are valuable and feasible.

a. Voice Tuning. This is the necessary foundation to all singing. In schools or communities where singing is a common experience to children, this is an easy task. Where music has been neglected in both schools and homes, it sometimes presents a difficult problem for the teacher. If monotones or non-singers are found in the rural school, corrective activities must be varied because of the wide range of ages, and, therefore, of psychological reactions, in the room. Perhaps the most successful activities of this kind for such a room, especially where older children need help, are the familiar imitations of fire siren and howling wind, covering a wide range of tones. They are especially helpful when accompanied by physical movement to indicate the high and the low tones. This type of activity seems to appeal to and help older children without embarrassing them. The use of songs starting on a high note and descending, and including easy melodic skips, is also important for the beginning group. The animal imitations so dear to the heart of the small child are usable in the rural school, since the family spirit of such a school will usually insure the coöperation of older children in projects for the benefit of the little folks.

b. Rote Singing. Rote singing should be an important music activity in every rural schoolroom, regardless of the degree of advancement to which previous work may have taken the group. If the teacher is unable to sing, good rote singing can be developed through the use of suitable song records, many of which are made especially for the rural-school situation. In teaching songs with the help of the phonograph, teachers should be sure to play the entire song a number of times so that the children are very familiar with it before they try to sing it. Then the children should be encouraged to join with the record on the easier or repeated phrases, listening to the others. Finally, the entire song can be sung with the record. As soon as the song is learned, the class should sing it without the record frequently, as this will do much to develop independence and attention to pitch and tone quality. Individuals can be encouraged to sing the songs with the record until they can do so perfectly, and also to do individual singing without the records.

In choosing songs for a rural school, consideration should be given to the interests of each group represented. When songs suitable for the upper grades are sung, the lower-grade children will gradually learn them; upper-grade children in turn will coöperate by singing primary songs for the enjoyment of the lower-grade children. Songs without too wide a vocal range will usually be more successful in the rural school because the older pupils included will be more interested in singing if the songs used are comfortable for their changing and limited ranges. The average inexperienced teacher is unable to teach the children to use their voices correctly in order to sing these high tones. She should, therefore, use songs within easy range or divide the class into sections, allowing those who can do so easily to sing the phrases that include high notes while the remainder of the children sing only the lower phrases.

Special attention should be given to the tone quality of the singing. This phase of the work is frequently neglected and there is a tendency to encourage loud, harsh singing in an attempt to have a small group of children produce the same volume as would be expected from a large group. This is, of course, injurious to voices and ruins the beauty of the singing. Rural teachers must learn that a clear, moderate, natural tone will carry better than a loud, forced tone, and will develop good singing ability, even if the class is very small. The children should be encouraged to listen carefully as they sing and make the tone as pleasing as possible. Records of well-modulated voices and instrumental records that are not loud and raucous are especially helpful in such situations.

c. Music-Reading. This is a most important music activity and it is feasible in a rural school, despite the great span of ages sometimes included. The main difficulty in promoting this type of work is that inexperienced teachers frequently know only a few details in regard to the technical aspects of music-reading, and in attempting to teach the subject, they often dwell too much on such details (how to find *do,* how to tell the name of a key, and so forth). The result is an entirely wrong attitude toward music-reading on the part of both teacher and pupils; they feel such reading is a difficult activity, one that they do not enjoy, but have forced upon them. No music-reading should ever be attempted until nearly all the children sing well. Then music-reading is a perfectly natural development. It affords a great thrill to the rural child (as well as to the child in the city) to find that he can read by note what he learned by rote, and that gradually he can inde-

pendently read other songs. Because of the comparative isolation of the rural school, more interest is taken, better concentration is secured, and therefore more rapid progress is frequently made in music-reading in such a school than in a city school. The precise means of teaching such reading is relatively unimportant. The important thing is that the teacher shall understand how to present the elementary work using *any one* of the prevailing methods, and there is no reason why she cannot learn this just as she learns the correct method of starting first-grade pupils to read words.

When music-reading is done in a one-room school, it is sometimes necessary to provide other work (making music scrapbooks, and so forth) for the younger ones while the older ones read. However, frequently the younger children wish to be included in such a lesson, and if given just a little attention now and then, they will learn a great deal just by listening and following the class.

d. Part-Singing. Part-singing is also a feasible music activity, besides being a fascinating one, for rural-school children. Where there are both older and younger pupils in the same class, the older pupils will be much more interested in coöperating in the singing of the easy songs suitable for the younger pupils, if at times they can vary the work by singing a second part. This is particularly true of older boys who feel that a lower part gives them something better suited to their changed voices than does the average unison song. Part-singing should never be attempted until the class does very good work in unison singing.

Preparatory activities leading to part-singing can be done even if the group is not ready to sing regular part songs. Some rounds are valuable if they are sung with attention to the harmony produced by the different parts together, but if the children insist on shouting in an attempt to drown other parts out, rounds should be discontinued. Simple chording is the most valuable preparatory work for rural schools. This can be done with the class divided into two or three groups, each of which sings a certain part in a series of simple chords, two-voice and three-voice, using tonic, dominant, and sub-dominant. It can also be done by chording to simple familiar songs where the use of the same harmonies will, in most cases, make the syllables *do, sol,* and *fa,* sufficient to form a bass part. This part, even if rather thin, is most satisfying to older pupils, especially boys with changed voices.

If the group is large enough, after such preparations as these, regular part songs can be sung. If the teacher has not the musical ability

to give these preparatory exercises or to teach a part song, she can procure excellent records for the work. On these records the soprano and alto are sung separately and then together, giving a perfect example for the group. Where part songs are read, care should be taken that the majority of them are simple enough in time and intervals that the younger children taking part in the work will not be confused by them. In large schools, especially those including pupils with changed voices, three-part, and in a few cases, even four-part, songs will be feasible.

2. Rhythm Work

The importance of rhythm work in rural-school music cannot be overemphasized. It is particularly valuable in this situation as a means of providing varied activities suited to the needs and interests of children of all ages. The following activities will not only add much to the pleasure and interest in the work, but will also help the children develop physical poise and coördination, and will provide a firm, practical foundation for the understanding of the time elements of music-reading.

a. Simple Rhythmic Response. This is the foundation of all rhythm work. Its purpose is simply to arouse in every child a feeling for the swing of the music and the ability to respond to it physically. Any song or instrumental number with a good swing is suitable for this type of activity. All children in the room will be able to join in the same activities at first — clapping, marking time with the feet, tapping with pencils, swaying, marching, and other activities requiring big, free movements.

b. Understanding of Note Values. This can be made a direct outgrowth of the first rhythm work, with the addition of modified work in eurhythmics. Development of understanding of the time values of notes is a natural thing to a child when it grows out of and is associated with a definite physical response he has learned to make to the rhythm of music. Otherwise note values present a difficult theoretical problem that is seldom mastered, even after much drill. As soon as children can successfully keep time to music, they can learn to recognize the 'one,' or accented beat, and soon also distinguish between music in triple and that in quadruple meter. Varied group activities are possible. The youngest pupils will usually do best if they simply listen to the music and clap or tap on the accented beats, while simultaneously intermediate and upper-grade pupils can recognize the meter, counting

and clapping " 1-2-3 " or " 1-2-3-4." The older groups will also enjoy drawing to music — squares, triangles, and so forth.

It is possible to present note values to all the grades simultaneously through simple eurhythmic activities: stepping or clapping the long and short notes, and associating a word and a related activity with each type of note (eighth note — " run," quarter note — " step," half note — " sto-op," dotted half — " sto-o-op," or some similar system). If these words and activities are associated first aurally with the music of familiar songs having easily recognized note values, the physical response will make the relative lengths of the various notes easily understood. This understanding can then be transferred to the staff notation of these songs and others similar in type. Work of this sort is especially suitable for the one-room school, because it provides physical activity that will keep the younger children occupied while the older ones are learning the values of the notes.

c. Games and Dances. Because most rural schools are rather isolated, and because the room teacher must plan recreational and playground activities and programs too, it is important that the school rhythm work be applied consistently to a definite program of games and dances. All types should be used: simple games of the " Bean Porridge " type, folk dances, and rhythmic dramatizations created by the children themselves as their interpretations of music they have heard. Where the group is small, folk dances frequently must be adjusted to the situation. Sometimes older pupils in the rural school will prefer to furnish singing and clapping accompaniment, instead of dancing.

d. Rhythm Band. A rhythm band in a graded school is an activity of greatest value to the children in the primary grades. However, in a one-room school, a rhythm band can be conducted in such a way that it will be of value to all grades, and though the youngest children will gain the most from the work, it will arouse the interest of the older pupils and will teach them to listen to music and interpret it for themselves. It should be preceded by enough simple rhythm work to insure ability on the part of most of the children to clap, tap, and so forth to the music. Children frequently make their own instruments if none are available.

3. Music Appreciation

Work in music appreciation in a rural school should have two main aims: first, to develop in the children the ability to listen to music, not

just superficially hear it; second, to guide them in developing an intelligent understanding of the music to which they listen. The following activities have proved to be especially interesting and usable for the rural situation.

a. Listening. Developing a listening enjoyment of some of the world's finest musical compositions is an important activity and will lay the foundation for all of the other appreciation work. It will include recognition of the compositions; it may also include recognition of nationalities represented, and of composers, on the part of the intermediate and older children, though these points are distinctly secondary to simple enjoyment of the music.

b. Good Singing. Recognizing and developing a beautiful tone quality in the singing done in school is an important aspect of music appreciation. This phase of the work is frequently neglected in the rural school. (See above, under Singing — *b. Rote Singing.*)

c. Pure and Program Music. The study of pure and program music should accompany the development of a listening enjoyment of good music. Some selections are played to children just because they are beautiful music; others have stories that help teach children not just to hear music, but actually to listen to it. Sometimes children have their own interpretations or stories to apply to music, and the inclusion of many grades in the room makes for a wide and varied range of ideas on such subjects. Such a family atmosphere can do more to teach a child to develop listening enjoyment and tolerance of varied tastes than is possible in the graded school.

d. The Study of Musical Instruments. Learning about musical instruments is fascinating to children of all ages and is one of the easiest activities to conduct. The work will be done as in a graded school, with the introduction first of a few easily distinguished instruments. Records giving clear examples of the sound of each instrument are available. Further experience in recognizing tone quality may be gained from listening to records and radio programs of orchestra and band music. Real instruments should be available for examination wherever possible. The making of scrapbooks with pictures of the instruments and players is of interest to children.

e. Elementary Music Form. Even small children enjoy the study of elementary music form by listening for repetition and contrast in the songs they sing and the music they hear. The first step is to have them recognize a repeated motif, or theme, every time it returns. Soon they can pick out the two contrasting motifs in the songs they know, and

the intermediate and older children can make theme patterns, of the ABA type, of them.

f. Recognition of Dance Rhythms. All grades can participate to some extent in the recognition of dance rhythms and it adds greatly to the development of listening powers. The distinction between a march and a waltz is easily recognized even by small children. This can be correlated with rhythm work in recognition of 3/4 and 4/4 meters. Intermediate and older children will also soon recognize the characteristics of the minuet, gavotte, mazurka, and other well-known dances.

4. Miscellaneous Activities

Many other varied activities are also suitable for a rural school and will help to increase the value of the music work. Some of these are listed here.

a. Harmonica Band. A harmonica band is a feasible organization in many rural schools. It provides a project requiring little financial outlay, and can be undertaken by a teacher with little musical talent, if she is willing to spend some time studying the instrument by herself. It can be purely recreational or it can be a means of teaching music-reading and of laying a foundation for part-singing. It provides excellent program material and is an especially fine project for interesting older pupils in music.

b. School Choirs and Choruses. A choir or a chorus is a feasible project in every rural school that will do much to improve the school singing and arouse community interest in it. Some sections of the country have these groups organized according to certain plans for teaching songs with records. Such groups can be combined with similar ones from other schools for festival programs. Where the school is fairly large and enough previous work has been done in singing, a regular elementary-school chorus can be formed of the best and most interested pupils to give them experience, especially in part-singing, beyond what is gained in the regular music class.

c. Contests and Festivals. Contests and festivals should be included in the yearly plans for all rural schools. They provide an excellent means of building up all phases of music work in rural schools, as well as stimulating interest among teachers, pupils, and communities. Contests can include sections on individual and group singing; instrumental or rhythm groups; music-understanding tests, with competition on recognition of instruments, on recognition of pieces, composers, nationality, on recognition of meters and dances, on recognition

of repeated themes and clearly defined music form; and completion tests on various phases of staff notation, music-reading, music terms, and so forth. Festivals include an open program at which each school may present a short musical number of any type. Both contests and festivals usually end with a group of songs previously announced and learned, sung by a massed chorus that includes all the children who have taken part in the program or all who have reached a certain standard in their singing. Similar massed choruses of teachers and of parents are also held in some places. Massed group folk dances are effective, especially if the festival is held outdoors.

d. Instrumental Classes. Instrumental classes, including piano classes and classes in the various band and orchestra instruments, are conducted in rural schools in many sections of the country. The lessons are sometimes given by the room teacher, sometimes by a local musician, and sometimes by a circuit instrumental teacher who goes from one school to another within a certain district. In some places, notably Michigan, instrumental lessons of this kind are successfully given over the radio, to be carried out by pupils and teacher. Many one- and two-room schools have their own bands and orchestras, or have players who participate in a district or county ensemble that meets from time to time.

e. Music Tests. Tests, especially of the objective type, are of immediate interest and value to all ages of pupils. Objective tests will usually deal with the topics being stressed in listening lessons. (See above under Contests and Festivals.) The cumulative type of test, which starts with the most fundamental details and gradually adds to them one point at a time, provides an excellent teaching device, and its make-up allows pupils of all ages to participate, each going just as far as he is able. An interesting test of this type is given in the Delaware schools.[1] Care must be taken to provide other activities for the primary pupils, who cannot read enough to take the entire test, or they will become discouraged and restless.

f. A Music Bulletin Board and Scrapbook. These are reserved for timely pictures, clippings, cartoons, and so forth that have bearing on the work done in music, and are especially valuable in schools where there is little musical equipment.

[1] See Chapter XIX.

CHAPTER XVIII

A PROGRAM OF MUSIC ACTIVITIES OUTSIDE THE SCHOOL

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I. MODERN EDUCATION IS POPULARIZING THE AMATEUR PERFORMANCE OF MUSIC

In the opening chapter of this Yearbook, Professor Mursell briefly discusses the social principles underlying music education. In the light of present social and economic trends, this aspect of music education deserves special consideration. With the endless crop of skillful performers who are being produced by the schools of America, and who, even in normal and prosperous times could not find outlet in any vocational field, we are faced with the necessity for a new orientation of objectives for music studies. This shift of objectives is in the direction that many other educational studies are taking; namely, away from the utilitarian and toward the cultural and avocational.

These values have been recognized for a long time, but never before has the necessity been so apparent for clear-cut pronouncements and curricular reorganization that shall deliberately divert this flow of skill away from vocational channels. The trend in this direction has been apparent in the programs of the Music Educators' National Conference for the last several years. The emphasis upon the small ensemble, the publication of lists of suitable material for such groups, and the special bulletin issued by the National Research Council of Music Education, all attest the growing realization of the problem. An interesting series of articles in recent issues of the *Atlantic Monthly* by Catherine Drinker Bowen dealing with the pleasures of amateur music and her recently published book, *Fiddlers and Friends,* are symptomatic of a growing popular interest in amateur music.

It seems, therefore, that the time is at hand for launching a definite program of activities that shall emphasize, in the minds of youth, the personal and avocational values of musical skill and the importance of using this skill in connection with one's social life.

II. New Resources Have Extended the Scope of Music in Homes

The place to begin the social use of music is, of course, in the home and with the young child. The parent who either neglects altogether the musical training of the little child or allows the radio to supplant real musical experience is depriving that child of the most important initial steps in his music education. With the charming material devised for little children, which in reality is nothing but an expression of the play impulse, a mother may incorporate invaluable sensory experience that will be of real future value. The recent developments in rhythmics in which the young child responds physically to music promise interesting results in the awakening of musical talent and in the freeing of personality. This is in effect but putting into practice the psychological dictum of G. Stanley Hall when he said in substance that until music gets into the muscles of children, it means but little to them. The employment of such primitive instruments as the tom-tom by the young child in creating original rhythmic patterns that he expresses by bodily movement seems to promise the best and most direct approach to the initiation of the creative musical impulse.[1]

The most serious harm that can be done to the child in the home is to overstimulate the aural faculties by means of the radio, which in some homes runs from morning until night. The sensitivity of the child to musical impressions can actually become badly calloused under such circumstances.

While the modern mother no longer sings her child to sleep, she does possess resources in the wealth of children's song material arranged for both the piano and the phonograph that may be used with benefit to the child. Ear-training also may be begun very early through a cultivation of the child's memory for particular pitches.

In one instance, a parent devised a pitch memory game for his children. He would sound a pitch upon the piano that the child would sing, and then endeavor to retain for a few moments while at play. Later on, the child would be given a pitch to take to bed, singing it the next morning at breakfast. Various pitches were employed and the periods for retaining them were increased until all the children of the family came to possess what is commonly called 'absolute pitch.' The zest for this game was great, as was the pride of accomplishment when the children succeeded in retaining the pitch for a long period of time.

[1] See *Songs and Rhythms for the Child in the Home* (Extension Service of the College of Agriculture, University of Wisconsin, Madison, Wisconsin).

The most important step to take in the music education of the young child is to place the emphasis upon activity. Interested listening never takes the place of participation in the performance of music.

The popularity of the radio as a substitute for the piano in the home for a time threatened the entire piano industry. Fortunately, there seems to be a reaction in favor of the piano. It is to be hoped that this may continue until that instrument is once more restored to its proper place in the American home. For it is around the piano, the fireplace, and the dining table that much of family life centers.

The competition of outside activities makes the maintenance of family life difficult. Some intelligent families are frankly facing this problem, recognizing that if family life is not to disintegrate, it will be necessary to resort to constructive measures. One family, in its attempt to meet the situation, decided to have one evening a week in which all of its members should be at home, and over a period of years the plan was followed. Naturally this entailed family planning, and since all of its members were musical, a delightful program of musical activities was carried on, including a family string quartet, individual performance, and a great deal of informal singing about the piano, in which friends shared.

III. Small-Group Musical Activities Are Increasing in the Social Life of Young People

We have already made reference to the values of small group musical activities. It too frequently happens that boys and girls who are valuable members of high-school musical organizations make little or no use of their music outside the school. Initiative for the making of music seems to rest solely with the music teacher. Throughout the entire country the promotion of musical enterprises has been too largely in adult hands; little encouragement has been given to young people to promote their own projects. The youth of America have not only become dependent, but they have also failed to discover the delights and recreative pleasures that a small group of players or singers may have.

Fortunately this situation is changing rapidly, and we now have an increasing use of music as a form of social diversion among young people. One type of singing that is gaining ground rapidly both in America and in England is a revival of the type of singing exemplified by the English singers. The singing is done by small groups seated informally around the table and is designed to foster sociability in the

same manner as do bridge and other conventional forms of amusement. The singing is unaccompanied and it is an end in itself, with no thought of public performance.

Vocal and instrumental projects such as this require little in the way of leadership and the atmosphere of the rehearsal room is absent. The use of music as a form of diversion is more or less a habit, just as bridge is for many. If emphasis is placed upon this type of musical enjoyment, it is to be hoped that ultimately music may again become a popular form of social diversion.

Many persons do not possess sufficient talent or skill to engage in musical enterprises like those just mentioned. There are, however, such instruments as the mandolin and guitar, the national instruments of the Latin races, that offer delightful opportunities to people for the enjoyment of music. These instruments may be learned in a few months, and there is a charming literature available for them. Add to these instruments the mandola, violin, flute, cello, string bass, and harp, and we have an organization of delightful musical possibilities. These instruments lend themselves particularly to outdoor affairs, such as picnics and boating parties.

IV. Music Is a Unifying Social Agency in Rural Community Life

One of the most interesting developments in American life in the past decade has been the demand by rural people for more musical opportunity. Throughout the country districts to-day we find music in rural schools [1] and much activity among adults. The rural music festival is an established institution almost everywhere. Beginning as a musical contest, it has gradually lost its competitive features and taken on the character of a festival in which emphasis is placed upon excellence of group performance and upon massed group events. It is an inspiring sight to witness a group of a thousand or more persons who have come together for the sole purpose of sharing a common musical experience. In this way music is a unifying social agency in community life.

In both vocal and instrumental music it is interesting to observe the evolution of taste and the improvement in quality of performance over a period of years as a result of these rural festivals. Whereas in the beginning, the singing was largely unison and the playing done by a curious combination of instruments, there have gradually evolved

[1] See Chapter XVII for further discussion of music education in rural schools. — *Editor.*

well-balanced choirs, frequently singing, without accompaniment, music of excellent quality, and bands and orchestras with fairly representative instrumentations.

Incidentally, this newly acquired interest in music among rural people has increased the vocational opportunity for teachers of music who possess the requisite training and social vision. It has likewise created a demand for courses in colleges and universities to train rural music leaders. A rural music leader is in a very real sense a social worker who is constantly seeking to produce a social by-product of value to the community. Many of the musical undertakings are simple and naïve in character, yet they represent in all probability the musical level of the group by whom they are produced. The harmonica, for instance, is a simple and very limited musical instrument, yet it may pave the way for an interest in the violin. Similarly, the informal singing of familiar songs is the natural forerunner of the community chorus.

V. The Radio Can Provide Music Instruction as Well as Recreatory Programs

As an accessory to many of the newer forms of musical activity, the radio is now playing an important part. Just how far it may be employed to supplant the personal presence of a teacher is yet to be determined. Experimentation has been going on for some years in both academic and commercial fields. In Cleveland, Ohio, the school system has carried on an extensive experiment in radio teaching with gratifying results. The work of Professor Maddy, of the University of Michigan, in teaching the band and orchestral instruments by means of the radio has been so successful that, since the autumn of 1935, his lessons have been broadcast over a national chain.

At the University of Wisconsin, through its state-owned station, experimental teaching has been going on for a number of years. At present, thousands of children and an unknown number of adults receive weekly instruction in music. This instruction includes learning attractive songs, ear-training, tonal and rhythmic dictation, rhythmic response, and sight-reading of music. The course culminates each spring in a music festival held at the University and participated in by hundreds of children who have received their training solely by means of the radio. From the same station a number of rural choruses throughout Wisconsin were trained in a repertoire of selections to be used in Madison in connection with Farmer's Week.

While in all probability the radio will never supplant the room teacher in formal education, there can be no doubt that it is going to serve a continually larger function in the more informal fields of musical activity. It can be of especial value, where there is a local broadcasting station, in presenting community programs and in cultivating a more universal interest in amateur music.

VI. Interest in Popular Music Can Be Used to Promote Musical Taste

One problem that seems to be giving needless concern to many musicians is the tremendous interest in popular music. While there are aspects of it which are undoubtedly inacceptable, yet on the whole the trend of so-called 'jazz' is upward and toward an increasingly improved standard. In any event, it is a futile gesture to combat it, and the best one can do is to aid people in discriminating between popular music of a good and of a bad quality.

It should be a source of gratification that music is now universally available, and, as we consider the present trends in social and economic life, there is every reason to believe that music will function even more effectively in the future. Many persons are finding the leisure for personal improvement with the result that the adult education movement has been greatly stimulated. New opportunities await the music teacher who is adaptable to a situation in which the mature person, long removed from an academic atmosphere, is the one with whom he is to work. Obviously new methods, new materials, and new objectives must be devised.

VII. Music Clubs and Courses for Adults Are Promising Cultural and Social Agencies

Among the most universally found adult musical organizations is the *women's music study club*. While a notable improvement in the character and objective of these groups is apparent, they are still too largely self-centered and lacking in social vision. There is little justification in these difficult times for women of musical training devoting themselves exclusively to their own self-improvement. Rather should they be interesting themselves in employing their musical resources in ways that shall contribute to the spread of musical culture and opportunity throughout the community.

The *music club composed of both men and women* seems to be gaining in popularity and serves as an antidote to an excessive indulgence

in bridge and other conventional social diversions. Here, again, there is danger of developing exclusiveness and of making the organization largely a mutual admiration society. No group can long survive that is wholly self-centered and devoid of outward look.

An interesting and promising development in many communities is the revival of the once popular *lyceum course* in which the programs are given — not by professional companies — but rather by the various musical and dramatic organizations of the community. Such an enterprise, sponsored by a committee representative of the various groups concerned, becomes a genuine community undertaking of immense value. If season tickets for the series are sold at a nominal cost and the proceeds devoted to some worthy community cause of general interest, the values of the whole project are greatly enhanced. It will be apparent that competition among local groups for public support will be eliminated and the programs will be distributed throughout the season.

The *community pageant,* which effectively correlates the activities and interests of the musical and dramatic groups, is particularly valuable as a climax to such a plan as that just cited, especially if the pageant is a homemade one, both from the point of view of the preparation of the text, and when feasible, of the music as well. It has been demonstrated many times that collective authorship of a pageant is possible when no single individual in the community is capable of it. The opportunities afforded by the pageant for all kinds of talent to coöperate are seldom fully recognized or realized.

VIII. Successful Musical Activities Enter into the Life of the Whole People

We seem to be upon the eve of an expansion of the community music movement, which in its inception was too frequently interpreted as one advocating informal or community singing. As a matter of fact, the community music movement sought to bring about a shift of emphasis from a vocational and professional monopoly of musical art to one that recognized the universality of music as a medium of self-expression. In a very real sense, this means amateur music, which need not be any the less fine in quality because it is amateur; rather it is amateur because of the underlying motive for its performance. Athletics, the drama, and many other forms of activity have come under the blight of a pseudo-professionalism that has condemned the majority of us to the status of the non-participant. There are many signs

of the times that indicate impending changes. People interested in musical education have no more important task than that of adjusting their thinking to newer social conceptions, particularly to the devising of ways and means for making music function more generally in the life of the common man.

The musical measure of a community is not determined by the number of concerts and artists' recitals it can support, but rather by the degree to which music permeates the life of the whole people.

CHAPTER XIX

STANDARDS AND THE EVALUATION AND MEASUREMENT OF ACHIEVEMENT IN MUSIC

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I. GENERAL SOCIAL STANDARDS AS AFFECTING VALUES IN MUSIC STUDY

Musical performance is the common test of musical achievement. Private teachers present their pupils in recital. Schools give demonstrations, concerts, and operettas. Largely from these, parents, patrons, and the public estimate the worth of the music teaching. Through interschool festivals and contests, administrators, teachers, and pupils compare their own performances with those of other groups and thereby gradually evolve standards of excellence in achievements of musical performance.

Judging the educational value of school music by group performance is not adequate. Other things being equal, it may be a fair assumption that the finer the performance, the better the teaching, but that may not always hold true. The element of showmanship that often accompanies public appearance may cover a multitude of sins in the teaching. The audience may be impressed by the fine show of discipline, but how far does this evident excellent teamwork represent the dominance of the teacher and how far the inner growth in self-control of the pupils? Is this the only selection the group knows, on which they have been drilling tediously for months, or do they have a large repertoire of similar numbers? How well do they read new music? Do all the pupils learn this type of music readily or are the weaknesses of some covered up by the group? How does the listener's estimate of the music change if he is acquainted with the conductor or performer? Is it better education to play many selections rather well or only a few superbly? These and many other questions need to be answered before a true estimate can be placed on the real musical achievement. Even impartial critics and judges will disagree concerning the relative worth of the final performance.

Since the general social standard for evaluating musical achieve-

ment is inadequate, where then shall we direct the attention of parents? To the musical behavior of their child when his time is his own. How much does he sing or play an instrument at home? What radio programs does he select? Does he speak enthusiastically about his school music and of his music teacher? Does he desire to continue his music during vacations and after he has left school? Has he learned to use his spare time without being bored and is music an activity he often chooses? Has he learned certain activities that serve as safety valves or that help him regain emotional poise when he is worried, discouraged, or downhearted, and is music one of these? If these questions can be favorably answered, then he has made notable musical achievement.

Music teachers must ever be on the alert to evaluate the true purposes of music study. Can we show fond parents that the ability to play an instrument or sing has much deeper significance than social adornment? Playing or singing in public, for others, makes for self-consciousness, but playing or singing in private, for oneself, makes for self-forgetfulness — forgetfulness of personal slights, inferiority feelings, boredom, inhibitions, and many other needless worries that use up one's nervous vitality. In biblical days when an individual failed to adjust to his environment and live peaceably with his neighbors, there were provided cities of refuge. Individuals continue to need places to which to flee for safety, and, as of old, several such places, so that one is always convenient. Schools are constantly striving to furnish more of these outlets for pent-up emotions and to guide in the use of such outlets until young people turn to them by force of habit. Parents and taxpayers must be led to see that this sort of learning is a worthy school achievement.

II. Attitudes and Feelings as Musical Achievements

First of all, because school music is taught in large groups, the successful music teacher must be a good crowd psychologist. A group attitude of interest and enthusiasm is the first essential of any type of good teaching, especially in the music class where the appeal is constantly to the feelings and to the likes and dislikes, always in the open. Conformity with the group standards is a strong controlling force among young people. A boy may say that he hates music merely because he thinks that is the general attitude of the other boys in his class. At times teachers may wish to know more intimately the way each individual of the class thinks the rest of the class feels about the activities being carried on. The following technique may provide much

information, which it is tedious to get from individual conferences and which is likely to be more honest than if gotten from every individual separately, especially if the pupils do not sign their names:

Directions: Because you often discuss your different subjects with your classmates, you are being asked to answer these questions about what they like. Do not sign your name. Draw a circle around one of the words 'Many,' 'Few,' 'None,' the one that you think is the best answer.

MANY	FEW	NONE	of our class enjoy coming to Music.
MANY	FEW	NONE	of the boys of our class like to sing.
MANY	FEW	NONE	of the girls of our class like to sing.
MANY	FEW	NONE	of the boys of our class like to sing alone.
MANY	FEW	NONE	of the girls of our class like to sing alone.

The teacher may make up as many questions as he chooses. If each question is so stated that the most desirable attitude is 'Many,' the papers may be scored by giving a grade of 3 for each 'Many,' 1 for each 'Few,' and minus 1 for each 'None.' In this way it is easy to compare group attitudes quantitatively after a semester's teaching or to compare the group attitudes of different classes.

It is difficult to agree upon the music attitudes to be taught and more difficult to teach them. An adolescent boy says of music in general or of some piece of music, "I like it," or "I don't like it," and neither argument nor explanation will have much effect in changing his mind. His response is a matter of feeling rather than reason. To change it, the teacher must maneuver through subtlety, indirection, contagion, and suggestion. In this aspect, then, the skillful handling of emotional conditionings becomes a more important task than fact-teaching. It is doubtful whether a teacher should attempt to teach directly certain definite emotional responses for specific pieces of music. By doing so the teacher may impose his own responses too much on the class. Instead, these intangible, yet significant and deep responses to music reflect from teacher to pupil, as from artist to audience. The recipient is stirred, moved, or won over. While all teachers exert this indirect personal influence to some extent, it is probably more necessary in music than in many of the so-called practical or tool subjects, and, therefore, music teachers should strive to analyze their procedures and the reactions of their classes to know more about the attitudinal changes that are taking place.

After an attempt to know the group reaction, the next thing the teacher will want to know better is how the individual pupil himself really feels. Again, some of this can be learned by talking to individual

pupils outside the class. Another way is to set questions that pupils are to answer about their own feelings. Getting answers from a class to the same list after a term's study will give the teacher some information as to changes of attitudes that are resulting from his teaching. Some examples of questions that may be used for this purpose from time to time follow. When A B C appears, the pupils check 'A' to indicate 'extreme enthusiasm,' 'very great enjoyment,' or 'very good' rating; 'B' to indicate an 'average' or 'so-so' response; and 'C' to indicate a 'negative' response, a 'distaste.'

1. A B C Do you enjoy your music classes?
2. A B C Do you like to sing using *do, re, mi?*
3. A B C Do you like the lessons in which you listen to the phonograph?
4. A B C Do you like the lessons in which you listen to the radio?
5. A B C Do you like to find the 'form-scheme' in music?
6. A B C Do you like music with a story to it?
7. A B C Do you like music that describes something?
8. A B C Do you like just to listen and imagine something to the music?
9. A B C Do you like rhythm lessons?
10. A B C Do you like folk-dance lessons?

27. List five of the favorite songs which you and your folks sing together.
43. Because of your study of music in school are you ever asked to participate in: _____Church singing? _____Special singing in church? _____Entertainments at church? (Mark each.)
54. List a dozen radio music programs that you and your family most enjoy.

The answers to the two preceding types of questions will give the teacher a check on many of the attitudes of his pupils and stimulate pupils to evaluate their own experiences more carefully.

The next set of responses covers the question of how the music period changes the individual pupil's feeling. Music educators claim that one of the functions of music is to raise the general feeling-tone. A device such as the following may make pupils more aware of this influence and help teachers to check the emotional effect of their teaching during a certain period.

Directions: Indicate on the list below with a '1' how you felt when you came into the music class. If you feel any differently now, just before leaving, indicate your present feelings by marking others with a '2.'

_____Happy	_____Peevish	_____Came because necessary
_____Sullen	_____Joyful	_____Quarrelsome
_____Rested	_____Alert	_____Exhilarated
_____Air of expectancy	_____Sad	_____Carefree
_____Depressed	_____Angry	_____Tired
		_____Thrilled

The former questions have to do with the effect of the music class as a whole. A similar technique can be applied to the effects created by different compositions. An example of such a test follows:

March Unit

Selections: 1. Sousa — *The Stars and Stripes Forever*
2. Elgar — *Pomp and Circumstance,* No. 1, in D
3. Tschaikowsky — *Marche Slav*
4. Schubert — *Marche Militaire*

Below Indicate How Strongly You Feel Each Mood during the Playing of Each Selection.

('A' indicates 'very strongly.' 'B' indicates 'a little.' Leave the space blank if the mood is not felt at all.)

	No. 1	*No. 2*	*No. 3*	*No. 4*
Restfulness	____	____	____	____
Sadness	____	____	____	____
Joyfulness	____	____	____	____
Reverence — Contemplation	____	____	____	____
Patriotism	____	____	____	____
Amusement	____	____	____	____
Love — Sentimentality	____	____	____	____
Weirdness — Strangeness	____	____	____	____
Picturesqueness	____	____	____	____
Physical Activity	____	____	____	____
Irritation — Disgust	____	____	____	____
Excited — Agitated	____	____	____	____
Ennobling Idealism	____	____	____	____
Depression	____	____	____	____
Exhilaration	____	____	____	____

III. Taste and Judgment as Musical Achievements

Often we do not live up to the best of our knowledge. We choose to do what we have learned is wrong, we eat or drink what we have learned is harmful, we read what we know is trash. Our judgment in morals, diet, literature, as well as music, may be quite different from our taste and our practices. It is not the purpose of this discussion to show teachers how to make taste, which is largely based on feeling, coincide with judgment, which is largely based on fact. Instead, we are searching for techniques to help us measure the growth of these qualities in the individual pupils we teach. Because the two are so closely related and can be studied with the same kinds of testing techniques, they are being discussed together. There follows an example of one of the simplest techniques, that of preferences of pupils with respect to paired alternatives.

Directions: Here are some questions for you to answer. Read the two things you might like to do and put a check (x) before the one you would rather do. If you do not know which you would rather do, put a check before the one you *think* you like better.

Sample: I would rather: __X__ Play baseball
_____ Read a book

I would rather _____ Listen to the phonograph
_____ Sing

I would rather _____ Listen to the phonograph
_____ Listen to the radio

I would rather _____ Listen to music that is sung
_____ Listen to music that is played

I would rather _____ Read in the evening
_____ Listen to music in the evening

I would rather _____ Listen to stories over the radio
_____ Listen to music over the radio

I would rather _____ Play an instrument
_____ Listen to the radio

I would rather _____ Have more radio music in school
_____ Have more singing in school

This technique can be applied also to compositions, which may be played in pairs. The pupils may then indicate which of each pair they prefer or which they consider the better music. Older pupils may be asked to list in order of preference or of musical worth series of three or four selections. Another device is to have pupils rate their enjoyment of a piece of music as ' not at all,' ' a little,' or ' very much,' their estimate of its beauty by ' ugly,' ' tolerable,' or ' beautiful,' or their appraisal of its merit as ' poor,' ' medium,' or ' highest ' type of music.

Care should be taken not to demand final decisions about selections at the first or second hearing. The same selections may be played several times in different combinations, and, since instrumental selections, like songs, must be repeated many times before they are learned, these devices will serve to direct the interest for repeated playings. Some musicians regard familiarity as the most important single factor in appreciation. All these comparisons and evaluations indirectly develop familiarity and furnish a technique whereby the teacher can have some check on the growth of desirable attitudes. Carried out over a period of years, these procedures will sort out the best music for different ages as judged by the pupils themselves rather than by teachers or supervisors. Should we not, incidentally, allow to those who

eat some choice in their food? Is not this practice in discriminating one of the best ways for developing better judgment in the use of the radios in the homes of pupils?

IV. Grade Aims as a Basis for Grade Standards

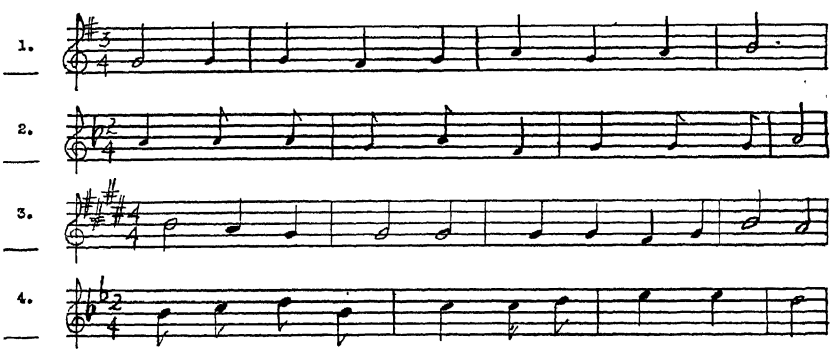
Until recently music teaching has been practically autonomous. Each school system was a law unto itself, and the only source of comparison was through the various music series being used — a poor standard of evaluation in view of the factors that determined what series was used in what schools. In 1921 the Research Council of the Music Supervisors' Conference promulgated what was considered a standard course of study. This contained aims and standards of attainments for each grade that have served as the potential standards for many schools since. For example, in studying sixty-six city and state courses of study in music collected from widely separated places in the United States, Miss McCaulley [1] finds that after ten years the grade aims and attainments most frequently listed are taken word for word from this standard course of study. But to what extent does the listing of an aim or an attainment in a course of study indicate its realization? Because of the fact that the members of this Research Council represented widely varying points of view concerning school music teaching, the final formulation of the course was stated in general terms. In some respects this is advantageous. For example, during the past fifteen years, owing to the improvement of the phonograph, the development of the radio, and the curtailment of professional opportunities in music, we have had a constant shifting of emphasis in music teaching toward the greater importance of appreciation. It has been possible to make this change of emphasis and continue to use the standard course of study. Likewise, with many other aspects of music teaching the individual music teacher may interpret the aim or desired attainment in such a way as to make almost any procedure justifiable. Therefore, it is necessary in accepting the standard course of study for use in any particular school to work out the related procedures for each aim, as has been done, for example, in the elementary state course of study of the State of Pennsylvania. Then, in regard to the attainments, each school system must invent more or less objective means for checking each attainment listed. The following discussion is to deal with techniques for assisting individual schools in checking their grade attainments.

[1] *A Professionalized Study of Public School Music* (Knoxville: Joseph Avent, 1932).

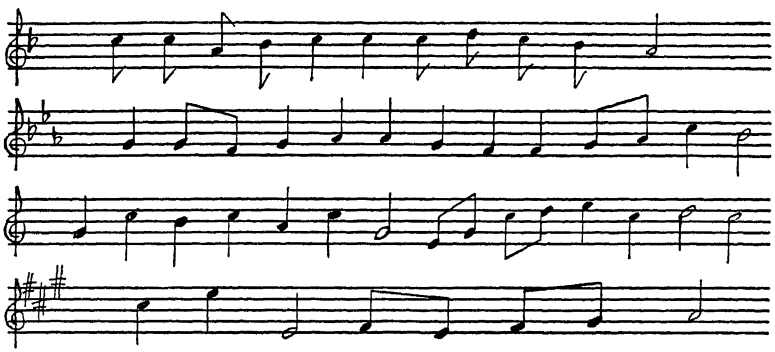
V. Achievement Tests for Checking Grade Attainments

1. Informal Teacher-Made Tests

Testing and teaching are aspects of the same process. Tests are essential to tell how well we teach, to check our commonsense estimate of our pupils, to diagnose individual weaknesses, to measure progress, and to give grades. As has been said before, the most common test in music is some type of performance that, as nearly as possible, duplicates the everyday learning process. However, the passing of judgment on the improved performance of large groups does not suffice. For instance, telling a class of fifth-grade pupils how much they have improved in music-reading since last year is only partially satisfying. The individual pupil who has been enthusiastic about learning to read wants to know whether he is improving and wants his teacher and fellow pupils to know it also. His teacher should devise brief tests by which the individual pupil may see his growth since last month or last term. Such tests and scores are meaningful, interesting, and motivating. The failure of many music teachers is due to inability to individualize their instruction. Short, interesting individual tests should accompany the presentation of the new unit of work. Oral questions, short mimeographed speed tests, questions of discrimination or judgment — whatever reëmphasizes what has been explained and allows each individual pupil to prove for himself and to the group his degree of mastery and readiness for further new materials of instruction — are useful in this connection. An example showing part of such a test follows:

Directions: This page contains four measures from each of eight songs you have learned this term. I will make one mistake in the pitch of each melody as I play it. Draw a circle around the note incorrectly played.

Too often music teachers forget that they themselves can make valuable achievement tests. These tests should grow out of the teaching and be based on the materials being taught. Each test should serve as an individualized drill as well as a test. They should be short, taking only a part of the music period. They should be limited to one type of response, so that only one type of directions need be presented. They should induce a musical rather than a mechanical response.

For example, consider the test specimen that follows:

Directions: Listen as I play each of the following examples and see how many notes are accented. As I play the line a second time, put a dash (—) under each note accented. Then, place the bars in their proper places, so that the accented notes occur at the beginning of measures. Next, put the measure signature for each example in its proper place. Finally, write the name of the key of each example in the space provided at the left.

If all the responses indicated in the foregoing directions are attempted in one lesson, younger pupils will tire of the test, some will become confused, and too little class time will be left for singing or other musical activity. As given according to the directions the test does induce a musical response. Consider this same test if the directions were given thus: "Place bars so that each example contains exactly four measures and place the missing measure signatures in their proper places." The response then induced would be entirely mechanical. The advantage of the former musical response is obvious.

2. Standardized Published Music Tests

Standardized and published music tests contain inherent weaknesses that should be avoided in homemade tests.

First, to standardize a test, it must include items that are known to be common ground of music teaching. Since the "Standard Course of

Study " now most influential attempts to be definite only in one respect, as regards the teaching of notation, all the published tests are forced to overemphasize this knowledge.

Second, most published tests are too mechanical. One reason for this is that to have music played or sung usually requires a phonograph record, which makes the test expensive. Allowing the teachers to give the test by singing or playing examples is liable to change the test's difficulty because of variations in the playing. Further, the inclusion of specific musical selections is not possible because of the wide variety of music used in different school systems. For example, the following two tests would not be valid measures of musical achievement unless these particular compositions had been studied. Only in schools where they have been studied do these tests induce musical responses and measure individual and group achievements objectively.

DELAWARE STATE MUSIC ACHIEVEMENT TEST FOR RURAL SCHOOLS — 1934

Test I. Recognition of Names of Compositions

Directions: Below are the names of fifteen compositions being studied. A part of each will be played. In the blank space before each name write the number given by the examiner before the playing of the composition.

_____Clown from " The Marionettes "
_____Country Dance, Beethoven
_____Dance of Chinese Dolls from " Christmas Tree Suite "
_____Entrance of the Little Fauns
_____Gavotte, Handel
_____Giga (Jig)
_____March of the Dwarfs from " Lyric Suite "
_____March of the Gnomes from " Christmas Tree Suite "
_____Norwegian Dance
_____Rider's Story
_____Scherzo
_____Shepherd's Dance from " Henry VIII "
_____Theme from " Sonata in A "
_____To a Waterlily
_____The Villain from " The Marionettes "

Test II. Recognition of the Names of Songs

Directions: Below are the names of ten songs being studied. Each will be played or sung. In the blank space before each name write the number given by the examiner before the playing of the song.

_____All thru the Night
_____Come, Thou Almighty King
_____Home Road
_____Sweet and Low
_____Thanksgiving Prayer
_____Deck the Halls
_____The Ash Grove
_____Bendemeer's Stream
_____Marianina
_____Santa Lucia

Third, many of the published tests include information not needed by all pupils in order to gain a rich experience from school music study. In the past too much public-school music teaching and testing has been of information important enough for a small percentage of pupils who may wish to specialize in music, but not for every pupil. Consequently, many things talked about and tested were understood only by the third or more of the pupils taking private or instrumental lessons and were not necessary for choral singing or for the enjoyment of music. By attempting to teach this information for which many pupils could see no immediate need, we have tended to confuse and irk the majority who are not interested in specialization. For example, one of these tests that is sold for use in Grades IV–VIII includes the meanings of sixty-three terms like *Andantino, Grandioso, Veloce,* which are unnecessary items of knowledge for some pupils.

Fourth, many published tests have asked for pupil reactions to music symbols apart from a musical setting. For instance, pupils are asked to identify symbols, such as a sharp sign, or to measure signatures shown disconnected from the staff, as fractions. Such signs do not have their full significance until associated with the musical staff and in a situation similar to the one in which they are used in singing or playing music.[1]

Next, we summarize what makes a good test. (1) Good music tests should be interesting and attractive. (2) They should duplicate the learning process and induce a musical response. (3) They should be short enough so as not to cause fatigue (the pupils' answers should be abbreviated, the instructions brief and adapted to those taking this test, and altogether the tests should take as little of the pupils' time as possible). (4) They should be easy to score, so as to take a minimum of the teacher's time. (5) They should be based only on what has been taught. (6) They should be impartial and objective, so as to eliminate the personal bias of the person giving the tests.

VI. Some Limitations in Testing and Measuring

At the opening of the chapter attention was called to the fact that musical performance is not the end of music study. Likewise, with testing, teachers should remember that the ability to answer test ques-

[1] An example of a better type of technique for testing a knowledge of musical symbols is found, in our judgment, in the "Delaware State Music Achievement Test for Fourth-Grade Pupils (1934), Test IV, Knowledge of the Meaning of Music Symbols."

tions is not the ultimate goal. Teaching an enthusiasm for music is probably our most important task. Nevertheless, while we realize that an aroused and sustained enthusiasm is the best incentive for toil toward goals of appreciation, skill, and artistry, yet our teaching obviously must contain substance. Music study is more than ' an emotional joy ride.' In their enthusiasm some music teachers are liable to ' flutter in all directions, but fly in none.' This we wish to avoid. Some music teachers avoid tests altogether, believing that the newer education should emphasize happiness in living and that tests emphasize the disagreeable. Tests and examinations are not designed for punishment or for instilling fear of failure. Instead, they are to be used to help us teach a mastery of the things pertinent to better musical performance and fuller musical enjoyment.

There are three serious limitations of teachers in the use of tests.

The first limitation is the one just mentioned — the wrong conception of the purposes of testing held by too many music teachers. Understanding the real value of tests as individualized classroom drills will do much toward removing this limitation.

A second limitation lies in the inability of many music teachers to interpret the results of a test they have given and to show these results to a class in a simple graphical way. Taking an X-ray picture of a person's teeth is a splendidly worked out scientific technique, but the dentist must be able to interpret the picture and explain to the patient the condition found or the X-ray has no practical value. The science of testing is of little value to the teacher who does not understand it.

A third and serious limitation is found in the incompetence of music teachers in constructing homemade tests and drills. Tests and drills should be musical and interesting, they should function with each pupil, and they should emphasize only those things that are essential.

The ultimate validity of musical-achievement testing, as well as music teaching, is shown by emphasis on the essentials for growth in music and upon music as contributory to sanely balanced, emotionally adjusted living. Attitudes, emotional reactions, and technical skills develop simultaneously. The types of tests suggested in this chapter will assist in appraising changes resulting from our teaching in all three of these aspects of learning.

CHAPTER XX

THE SELECTION AND TRAINING OF TEACHERS

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I. SELECTION

In selecting a teacher of music, the administrator is likely to encounter one difficulty not present when choosing a teacher of academic subjects. This difficulty arises from his lack of familiarity with the practice or teaching of music. In more general fields, such as English, mathematics, social studies, languages, and science, the administrator has had considerable experience from his earliest days of schooling through college. Moreover, he has usually been a teacher in grade or high school and in his early years of teaching has been obliged to carry on instruction in several subject fields. Consequently, he is familiar with the academic subjects through educational experience and may be through teaching experience as well. He can, therefore, select a teacher of academic subjects with some understanding of the principles and problems involved. However, the administrator is rarely an accomplished musician, nor is he likely to have had technical courses in music in school or college. Thus, in his choice of a music teacher, the musical qualifications of candidates are likely to be overlooked, while certain personal qualities may be given undue emphasis. The result seems to be greater uncertainty in the success of the music teacher than is the case with teachers of almost any other subject. The explanation of this lies in the fact that a successful music teacher is a combination of many qualities, musical and personal, and that in the search for such a teacher the administrator is forced to rely upon both his own judgment and that of others, usually the placement bureau of a teacher-training institution or some commercial teachers' agency.

Just what qualities should the administrator seek in selecting a music teacher? First of all, he should demand a reasonable degree of musicianship. By musicianship we mean thorough understanding of the theoretical and historical background of music, plus considerable skill in its performance. The choral or instrumental director of to-day

must have at his command musical knowledge and skill on a level considerably above that of the children whom he instructs. Moreover, in the community by which he is employed, the music teacher will be looked to for musical leadership of a character such as to demand that he appear as a performer in comparison with the most capable musicians of the community. If his work is to be primarily in the field of choral music, he is expected to be not only a skillful conductor, but also a capable singer. If his work lies in the instrumental field, familiarity with all the band and orchestral instruments and skill in performing on several of them is absolutely necessary to his success. This musical knowledge and skill so absolutely necessary for success in music teaching can be secured only after years of study and practice and no amount of academic background or personal charm can compensate for its lack. In this connection it may be well to call attention to the fact that in many colleges a student may attain a so-called major in music, often as many as thirty semester hours, without a single unit of credit in applied music, that is, performance. Indeed, the colleges often make no adequate provision for the study or practice of applied music. The unfairness of such a system must be apparent when it is understood that the acquisition of an ordinary degree of skill as a musical performer demands hours of unremitting practice, certainly several hours daily. To ask the serious music student to carry fifteen hours of work in academic subjects calling for daily preparation and then to add to that normal load the hours of practice without which no real musical skill can result, imposes an unfair burden. In setting up a music major, college authorities might well take into some account the fact that musicianship is a combination of knowledge and skill.

However, as has been suggested, success in music teaching calls for certain personal qualities in addition to the musical ones. Skill in handling children, the give-and-take spirit necessary in dealing with large numbers of people, the ability to organize work of a many-sided character so that all activities will function smoothly, and such traits as neatness, orderliness, promptness, and reliability will weigh heavily in the success of the music teacher. Moreover, in his relationships with adults in the community, he must be tactful and coöperative. Few teachers are called upon for services before the public so frequently as is the music teacher. This is entirely proper and natural, since there is great public demand for display of the organizations he has trained, as well as for individual public performances by both pupils and teacher. So important are the personal factors that it may be stated with con-

siderable assurance that no music teacher, however competent he may be musically, can succeed without possessing a large share of the personal qualities cited. Musicianship may be gained through arduous study and practice; to what extent personal and social qualities may be acquired is open to question, but one lacking them will not do well in the field of school music teaching.

The music teacher in a small system usually performs a variety of services. He is likely to be employed as a supervisor of music for the teachers in the grade schools and at the same time a teacher of music in the junior and senior high schools. If the work to be performed is all of a choral nature, it is entirely possible to find a teacher who can carry on successfully throughout the entire grade range. If the supervisor-teacher must carry on instruction in both vocal and instrumental fields, success will be more difficult. Administrators have discovered this through experience and are more and more likely to engage two music teachers, one for the vocal work and another for the instrumental. Where there is not sufficient music teaching to justify the employment of two full-time teachers, it is often possible to employ a teacher of high-school subjects who can also handle instrumental work and another teacher, of either grade or high-school subjects, who can devote a portion of his time to vocal music. This practice will usually be productive of better results than one demanding that the teacher of music be a musical Jack-of-all-trades. The bandmaster, for example, is rarely equipped, either by experience or inclination, to develop a satisfactory program of choral music in the elementary schools. To do the latter requires an acquaintance with the child voice in singing, which is seldom part of the bandmaster's training. On the other hand, the teacher of vocal music, particularly if a woman, is seldom equipped for the duties of bandmaster, requiring as they do the giving of actual instruction on a variety of wind and percussion instruments, plus the direction of organizations, not only in concert, but also on parade and as a part of community events of one kind or another. Since the tendency to divide the music responsibility between two individuals, one a specialist in the vocal and the other in the instrumental field, is very common in small systems, it is obvious that our teacher-training institutions must prepare a large number of candidates competent to teach some subject other than music. The alternative would be a large number of candidates equipped for all types of music instruction. Since such equipment is rarely found, the obvious solution for the small school system is a combination of music and academic teaching. Most

music candidates available to-day are the product of a four-year college course within which the student may easily acquire sufficient hours of credit in one academic subject field to qualify him for teaching that subject.

Combinations less often met are music and physical education or music and drawing. The combination teacher of music and drawing was more common a decade or two ago. It has almost disappeared because the administrator learned through experience in dealing with such teachers that they seldom could be competent both as artists and musicians. Likewise, it has been demonstrated that the teacher of physical education has a program that in a system of any size certainly demands full-time attention to many-sided duties. A combination seldom found but entirely logical and practical is that of music and speech or dramatics.

A summary of the qualifications sought in a music teacher by the administrator may be stated as follows:

I. Musicianship

Knowledge of the theory and history of music; skill in performance.

a. For a vocalist: familiarity with the child voice, its conservation and development; acquaintance with the large field of choral literature appropriate for use with choral groups of varying grade levels; ability to adapt materials and teaching methods to the needs of any situation; skill as a vocalist, either for solo or ensemble purposes; authority as a conductor; at least rudimentary skill as piano accompanist.

b. For an instrumentalist: performing skill on at least two instruments, one a stringed and one a wind instrument; enough familiarity with all instruments to give instruction to beginners; acquaintance with literature, materials, and methods appropriate for the development of instrumental groups ranging from absolute beginners to performers in the most fully developed high-school groups; thoroughly developed baton technique; familiarity with the routine necessary to development of marching band.

II. Personal and Social

Promptness, reliability, tact, coöperation, good nature, industry, creative imagination, initiative, willingness to perform services beyond the terms of contract.

II. Training

Until the present century, the training of music teachers was very limited in the academic sense. The teacher or supervisor assigned to the music department was likely to be some pianist or choir director in the community whose general qualifications impressed the administrator as being adequate for the conduct of the school work. Such a teacher might have had considerable musical training under private teachers or in any one of a number of conservatories then flourishing in the larger centers. Courses designed for the preparation of music teachers were not fully developed in the conservatories, most of which were founded upon European ideals and which were aimed primarily at the development of musical performers. Either the privately or the conservatory trained musician who suddenly found himself responsible for the development of music work in the public schools could secure limited pedagogical training in certain summer schools. The earliest of these were established and carried on by publishing houses. Most of these operated in two sections of the country with one school at an Eastern center and one in the West, both conducted by the same publishing house and in many cases with the same group of instructors. Each school was operated for a three weeks' summer session and the daily program was highly intensive and devoted largely to the methods of carrying on instruction with the materials of the publishing house conducting the school. These schools served an excellent purpose and since they were the only ones offering teacher-training in music, there should be no disposition to criticize them; they have almost entirely disappeared with the development of training courses in the colleges and universities.

With the introduction of music into school systems large and small throughout the country, the conservatories of music found a new field and organized courses of study for the training of school music teachers. The first of these institutions organized its work on the basis of a one-year course. This proved inadequate and soon the most commonly offered course was one of two years' duration, on completion of which the graduate was given a certificate, which was usually acceptable to the employing administrator. As laws governing certification of teachers became more standardized and more exacting, conservatories found it more and more difficult to provide the courses in subjects other than music required by various states for certification, and in recent years,

an increasing number of prospective school music teachers have been prepared in state and endowed colleges and universities.[1]

The earliest attempt to standardize the training of school music teachers was made in 1921 when the Research Council of the Music Supervisors' National Conference presented a course for the training of supervisors of music.[2] The Research Council was composed of fifteen active supervisors and teachers of music in schools and colleges. It set up as an ideal a four-year course with a total of 120 semester hours distributed as follows:

General academic courses	30 hours
Education (including Music Education)	30 hours
Music (Theoretical and Applied)	60 hours

An analysis of the courses recommended reveals that the 30 hours of Education recommended were to be distributed between two fields, General Education and Music Education. Further, since the Music Education included such courses as Conducting, which might more properly be listed under Theoretical Music, the actual Education requirements as measured by present-day standards would probably not be so high as indicated. The 60 hours of Applied and Theoretical Music were distributed roughly on the basis of 40 hours in the Theoretical field and 20 in the Applied.

This recommended course was widely accepted by schools and colleges and its general application, combined with the gradual rise in standards for certification throughout the country, has resulted in almost complete discontinuance of anything less than a four-year degree course for the preparation of school music teachers. Such pioneers in the training of music teachers as Oberlin and Northwestern and the midwest state universities put into effect four-years courses following in general the recommendations of the Music Supervisors' National Conference.

The Conference recommendations imposed serious difficulties upon the privately operated conservatories of music. Few of them were equipped to offer courses in general education and the academic fields and unless affiliated with some normal school or college, they found it

[1] An interesting story of the early training of school music supervisors and teachers is found in Edward Bailey Birge's volume, *The History of Public School Music in the United States* (Oliver Ditson Company, 1928).

[2] *Music Supervisors' National Conference — Research Council,* Bulletin No. 1, 1921.

difficult to adhere to the standards set by the school musicians. Accordingly, the National Association of Schools of Music, made up both of conservatories of the traditional type and the more recently developed schools and departments of music in colleges and universities, recommended another set-up, published in the 1930 *Volume of Proceedings*.[1] Its recommendations follow:

EDUCATION		26 hrs.
Courses in General Education to include:	12 hrs.	
General and Educational Psychology		
Principles of Teaching and electives in Education		
Courses in Music Education to include:	14 hrs.	
Special Methods, Observation and Directed Practice Teaching		
GENERAL ACADEMIC SUBJECTS		18 hrs.
To include:		
English and Speech	8 hrs.	
Academic electives	10 hrs.	
COURSES IN MUSIC THEORY		36 hrs.
To include:		
Harmony, Sight-singing, Dictation, and Keyboard Harmony	18 hrs.	
History of Music	6 hrs.	
Choral or Orchestral Conducting	2 hrs.	
Theory electives	10 hrs.	
APPLIED MUSIC		30 hrs.
To include:		
A. For the General Supervisor:		
The completion of		
Voice (2 yrs.)	12 hrs.	
Piano (2 yrs.)	12 hrs.	
* Electives	6 hrs.	
B. For the Instrumental Supervisor:		
Major Instrument	12 hrs.	
The completion of the requirements prescribed for the end of the second year.		
Minor Instrument	18 hrs.	
The completion of one year's work in each of these		

* It is recommended that these six hours should be taken in orchestral instruments. They may, however, be attained in courses in ensemble or by additional work in piano or voice.

[1] Music Teachers National Association. *Volume of Proceedings for 1930*, p. 95.

minor instruments. (The selection of instruments studied must include a representative of the string, woodwind, and brass sections of the orchestra.)	
ELECTIVES	10 hrs.
To be allocated by individual institutions according to local needs.	
TOTAL	120 hrs.

It will be noted that in this course the emphasis is placed on the study of music and that there is a tendency to stress the study of Applied Music. This will seem quite natural, inasmuch as the members of the Commission outlining the recommended courses were, with one exception, representatives of conservatories rather than university schools of music. It may also be noted that the ten hours of electives set up in the courses recommended by the National Association of Schools of Music would enable the graduate of the course to elect ten hours in the field of general academic subjects, thus raising the total in that field to twenty-eight hours instead of eighteen. The graduate of a four-year course with only twenty-eight hours of credit in liberal arts or general academic subjects would be short of the requirements for certification set up by many states. Certain states, such as Kansas, Indiana, Michigan, Kentucky, New Mexico, Ohio, and Oklahoma, to mention only a few, require credits in liberal arts well in excess of twenty-eight hours, and ranging as high as forty-five.

Just what the balance should be among the several fields leading to a degree in Music Education may be open to question, but there seems to be enough agreement to make profitable a general survey of current practice. Several studies bearing on certification of teachers yield valuable information on the question involved. One of these, completed by Roland Lewis [1] in 1931, lists the requirements in liberal arts, education, and music as set forth in the publications of the states investigated. A more recent study by Edna McEachern [2] of the State Teachers College, Upper Montclair, New Jersey, on the education of school music teachers not only furnishes the information concerning courses of study of various teacher-training institutions but also pre-

[1] Roland Eden Lewis. *A Study of the Requirements for State Certification and City School Requirements for Qualification of Teachers and Supervisors of Public School Music.* 1931. Northwestern University Library.

[2] Edna McEachern. "Training School Music Teachers." *Music Educators' National Conference — Yearbook, 1934,* pp. 116–123.

sents the opinions of active teachers and supervisors of music as to the value of courses required for graduation from a music course. On the basis of surveys of certification practice among the various states, a satisfactory division of courses might be suggested as follows:

GENERAL ACADEMIC OR LIBERAL ARTS SUBJECTS			30 hrs.
English and Speech		12 hrs.	
Social Studies (History, Government, Sociology)		6 hrs.	
General Psychology		3 hrs.	
Free electives		9 hrs.	
EDUCATION			26 hrs.
General Education		12 hrs.	
Educational Psychology	3 hrs.		
Principles of Teaching	3 hrs.		
Secondary Education	3 hrs.		
Organization, Management, or Supervision	3 hrs.		
Music Education		14 hrs.	
Elementary and Intermediate Methods	2 hrs.		
Junior- and Senior-High-School Methods	2 hrs.		
Practice Teaching	6 hrs.		
Electives	4 hrs.		
MUSIC			54 hrs.
Theoretical		30 hrs.	
Sight-singing, Melodic and Harmonic Dictation, Harmony, Harmonic Analysis, Musical Form, History of Music, Conducting, Orchestration			
Applied Music		24 hrs.	
A major in voice, piano, pipe organ, band, or orchestral instrument, of at least		16 hrs.	
Minor	8 hrs.		
ELECTIVES			10 hrs.
Counterpoint, Composition, Band Arranging, Modern Music, Esthetics, Canon and Fugue, Church Music, Orchestral Instruments, Choral Technique, Physics of Music, Applied Music, Liberal Arts, or Education			
TOTAL			120 hrs.

1. General Academic or Liberal Arts Subjects

Every state setting up requirements at all insists on at least six semester hours of English and speech. Most states require more. Twelve hours do not seem too many to require of any college graduate.

The McEachern [1] data indicate that active teachers of music rate English and speech high in value to the teacher. Furthermore, English is one of the subjects most commonly taught by music teachers who must combine some academic work with the music. For such combination teachers, certainly not less than fifteen semester hours should be required.

Social studies rank high among the desirable non-music subjects in the McEachern [2] report, whereas mathematics and laboratory science rank very low. Evidently teachers and supervisors of music place great value upon English and the social studies, and, if required to make further elections in the academic fields, feel that they should be given reasonable freedom in choosing subjects according to their own interests.

General psychology is sometimes classed among the general academic subjects and sometimes among the general education. More than half the states classify it as among the academic subjects.

Courses in history and appreciation of art, pageantry, play production, drama, and other fields closely related to music, would seem to furnish the prospective music teacher with a more useful background than entirely unrelated courses that have no direct bearing on the profession of the music teacher, aside from some supposed cultural value or 'mental discipline.' The music teacher who can relate the teaching in his specialty to that in art, literature, history, and the social studies will be making a great contribution to the education of his pupils. The present-day attempt to relate music to other fields, if a fad, still has a very reasonable basis and is likely to be given considerable emphasis in years ahead. Languages might be considered of great value to the student of singing, but it is questionable whether they would be of benefit to all students of music. Consequently, languages might logically be placed among the electives of the liberal arts courses.

2. Education

Practically every state setting up requirements for teachers of music requires at least one course in educational psychology, one in the principles of teaching, and one in organization and management. Many states require a course in secondary education. History of education has almost disappeared as a requirement, as has tests and measure-

[1] Edna McEachern. *Op. cit.*

[2] *Ibid.*

ments. The four courses, totaling twelve semester hours, would seem to represent rather common practice in schools and colleges, the practice resulting from certification requirements.

Requiring only two courses in music education and leaving options for the remaining four hours makes it possible to differentiate between a course for vocal supervisors and instrumental supervisors. The instrumentalists need certain courses dealing with the methods and materials appropriate to their special interests. However, since they may not find work as instrumental specialists in their initial years of teaching, they need a general foundation in methods of teaching voice as well as instruments, and the four hours suggested would not seem too many. As for the content of a course especially adapted to the needs of the instrumental specialist there might be a course in general band and orchestra management and perhaps another one dealing with the selection and care of instruments. Courses in arranging and conducting music, and the like do not properly belong under education at all, but should be part of the offerings in theoretical music.

Requiring three semesters of practice teaching will enable the critic teachers and student advisors to place students where they may acquire experience through a range of grades, let us say, one semester in each of the three divisions, elementary, junior high school, and senior high school. Such practice teaching should place the student in actual charge of a class, under conditions as nearly normal as possible. For the student to gain credit in practice teaching by watching some experienced person teach or by practicing on a group of adults is far from the most desirable procedure. A certain amount of observation either preceding his practice teaching or accompanying it is desirable, as is also a weekly conference group with critic teacher, lesson-planning, and other procedures common to courses in practice teaching.

A new type of practice teaching is being advocated in certain training schools. It is called 'teacher interneship' and in its operation a teacher without paid experience is placed in a school or a system where he may be given very frequent supervision and where he works on a low salary, in return for the special direction of administrative and supervisory officers. After one year of such interneship, successful teachers may be eligible for full-time positions on regular salary schedules. This type of practice teaching may be said to be experimental and its results not yet measurable.

3. Music

The subjects listed among the required courses are quite standard, as to both content and manner of presentation.

The courses in applied music should carry with them responsibility for various types of ensemble performance. For example, the pianist should be not merely urged but actually required to do work in improvisation and sight-reading, two accomplishments that will be far more useful to him in his professional career than the ability to play standard piano literature as solo pieces. The student majoring in violin should have ample practice in orchestras, trios, and quartets, so that he will become familiar with the literature of instrumental ensembles, as well as that for solo instruments. The vocalist should devote more of his attention to general choral practice than to the preparation and singing of solos.

4. Electives

Among the music electives an attempt has been made to provide again for the special needs of the vocal or instrumental specialist. The courses in band arranging and instrumental technique will be of little value to any but the instrumental specialist; requiring them of all students will serve no purpose. By placing a large number of courses among the free electives the way is left clear for a student who is gifted and interested to go beyond the ordinary theoretical branches into composition and the more creative aspects of music. The McEachern[1] report indicates that students are desirous of more work in the field of contemporary music and that, in the field of composition, experience in improvisation and writing accompaniments would be valuable.

The ten hours of free electives also permit the student to acquire additional hours in fields other than music, or if he is an unusually gifted performer, in applied music.

III. Training in Service

A few states grant life certificates to those who have completed a course meeting the requirements set up by their departments of certification. Current practice seems to point to a gradual discontinuance of this method of certification, and suggests the granting of licenses good for a limited number of years and renewable upon the completion

[1] Edna McEachern. *Op. cit.*

of additional courses. This seems wise, inasmuch as the ambitious teacher will wish to keep himself up-to-date as to materials and methods in his special field. It is now possible to get summer courses in practically any section of the country and many courses are offered by men and women who have made outstanding contributions to the teaching of music in some special field. In the last few years, for instance, there has been a great revival of interest in choral music in high schools. Summer courses offered by some of the leaders in this type of work have attracted large numbers of students. The capable teacher of vocal music should welcome an opportunity to participate in such a course. Another teacher might need special work in operetta production or band arranging. Another might be given new duties and responsibilities that would make summer work profitable and pleasant. The number of choral societies, bands, orchestras, and other musical ensembles developing in our communities, either directed by these school musicians or participated in by them as performers, demands that the school musician keep his musical skill up to a reasonable standard.

The widespread adoption of the so-called ' music clinic ' also offers the musician opportunity for improvement of his work. Reading about what outstanding leaders are doing in distant centers may give the teacher a few ideas, but seeing the leader at actual work with a group of high-school musicians will be far more productive.

The alert teacher of music must be aware of the continuous changes in educational thought and procedure that make necessary frequent revisions of courses of study. Attendance at summer sessions, teachers' institutes, conventions, conferences, and clinics all tend to make the teacher of music more alive to the needs and possibilities in his field. He must continue to study and improve himself throughout his professional career.

CONSTITUTION OF THE NATIONAL SOCIETY FOR THE STUDY OF EDUCATION

(As Revised at the 1924 Meeting and Amended in 1926, 1928, 1929, 1932, and 1933)

Article I

Name. The name of this Society shall be " The National Society for the Study of Education."

Article II

Object. Its purposes are to carry on the investigation of educational problems, to publish the results, and to promote their discussion.

Article III

Membership. Section 1. There shall be two classes of members — active and honorary.

Section 2. Any person who is desirous of promoting the purposes of this Society is eligible to active membership and shall become such on payment of dues as prescribed.

Section 3. Active members shall be entitled to vote, to participate in discussion, and, under certain conditions, to hold office.

Section 4. Honorary members shall be entitled to all the privileges of active members, with the exception of voting and holding office, and shall be exempt from the payment of dues.

A person may be elected to honorary membership by vote of the Society on nomination by the Board of Directors.

Section 5. The names of the active and honorary members shall be printed in the Yearbook.

Section 6. The annual dues for active members shall be $2.50. The election fee for active members shall be $1.00.

Article IV

Officers. Section 1. The Officers of the Society shall be a Board of Directors, a Council, and a Secretary-Treasurer.

Section 2. The Board of Directors shall consist of six members of the Society and the Secretary-Treasurer. Only active members who have contributed to the Yearbooks shall be eligible to serve as directors, and no member who, under the provisions of Section 3, has been elected for two full terms in immediate succession shall be eligible to reëlection to succeed himself for a third term.

Section 3. The Board of Directors shall be elected by the Society to serve for three years, beginning on March first after their election. Two members of the Board shall be elected annually (and such additional members as may be necessary to fill vacancies that may have arisen).

This election shall be conducted by an annual mail ballot of all active members of the Society. A primary ballot shall be secured in October, in which the active members shall nominate from a list of members eligible to said Board.

The names of the six persons receiving the highest number of votes on this primary ballot shall be submitted in November for a second ballot for the election of the two members of the Board. The two persons (or more in the case of special vacancies) then receiving the highest number of votes shall be declared elected.

Section 4. The Board of Directors shall have general charge of the work of the Society, shall appoint its own Chairman, shall appoint the Secretary-Treasurer, and the members of the Council. It shall have power to fill vacancies within its membership, until a successor shall be elected as prescribed in Section 3.

Section 5. The Council shall consist of the Board of Directors, the chairmen of the Society's Yearbook and Research Committees, and such other active members of the Society as the Board of Directors may appoint from time to time.

Section 6. The function of the Council shall be to further the objects of the Society by assisting the Board of Directors in planning and carrying forward the educational undertakings of the Society.

Article V

Publications. The Society shall publish *The Yearbook of the National Society for the Study of Education* and such supplements as the Board of Directors may provide for.

Article VI

Meetings. The Society shall hold its annual meetings at the time and place of the Department of Superintendence of the National Education Association. Other meetings may be held when authorized by the Society or by the Board of Directors.

Article VII

Amendments. Proposals to amend this Constitution may be made by the Board of Directors or by petition of twenty-five or more active members of the Society. Such proposals shall be submitted to all active members for a mail vote, and shall be declared adopted if approved by two-thirds of the members voting thereon.

MINUTES OF THE ATLANTIC CITY MEETING OF THE SOCIETY FEBRUARY 23 AND 26, 1935

The first session of the Society was held in the ballroom of the Auditorium and was attended by some 1200 persons. The second session was held in Room 12 of the Auditorium, which had an estimated seating capacity of 450 and proved to be well adapted for our audience at this second session.

First Session — Saturday, February 23, 1935

This session was devoted to a discussion of the Thirty-Fourth Yearbook of the Society, entitled *Educational Diagnosis*, which had been prepared by a committee of the Society under the chairmanship of Professor Leo J. Brueckner, of the University of Minnesota.

The meeting was called to order at 8:05 by Dean M. E. Haggerty, Chairman of the Board of Directors, with a group on the platform so large as to evoke from Director Charters the comment that this was the "starchiest front that the Society has displayed for some years." The following program was presented (except that Professor Wheat was unable to be present on account of illness in his family):

I. "What Is Educational Diagnosis?"
Leo John Brueckner, Professor of Elementary Education, University of Minnesota, Minneapolis, Minnesota, and Chairman of the Yearbook Committee. (12 minutes)

II. "How Does Diagnosis Help the School to Achieve Its Objectives?"
Ralph W. Tyler, Professor of Education, Ohio State University, Columbus, Ohio. (12 minutes)

III. "How Can Administrators Make a Program of Diagnosis Function?"
John L. Stenquist, Director, Bureau of Measurements, Research, and Statistics, Public Schools, Baltimore, Maryland. (12 minutes)

IV. "Occupational Diagnosis for Educational Programs."
M. R. Trabue, Director, Occupational Research Program, United States Employment Service, Department of Labor, Washington, D. C. (12 minutes)

V. "The Yearbook from the Point of View of the Superintendent of Schools."
A. L. Threlkeld, Superintendent of Schools, Denver, Colorado. (12 minutes)

VI. Invited Discussion. (Time limit: 4 minutes)
F. B. Knight, Professor of Education, State University of Iowa, Iowa City, Iowa.
H. G. Wheat, Professor of Education, University of West Virginia, Morgantown, West Virginia.
Ernest O. Melby, School of Education, Northwestern University, Evanston, Illinois.

VII. General Discussion. (Time limit: 3 minutes)
Open to members of the Society.

Whether because of the difficulty of speaking from the floor of the large auditorium, out of range of the microphone or because there was no desire for comment by members of the Society or others, the meeting was then adjourned at 10 P.M. without general discussion.

SECOND SESSION — TUESDAY, FEBRUARY 25, 1935

The Tuesday evening session had been scheduled with some hesitation, owing to the scanty attendance at the similar Tuesday session in 1934 and owing to the counter-attraction of the meeting in a neighboring room of the Department of Superintendence. The change of room necessitated a delay of more than a quarter of an hour in opening our meeting, but after that time there was presented, with several interruptions on account of the unusual number of late entrants, the following program (except that on account of his health Professor Thorndike had been forbidden by his physician to make the trip to Atlantic City):

I. "Does Diagnosis Depend on Any One Theory of Learning?"
Lee Edward Travis, Professor of Psychology, State University of Iowa, Iowa City, Iowa. (12 minutes)

II. "What Are the Social Implications of Educational Diagnosis?"
Willard C. Olson, Associate Professor of Education, School of Education, University of Michigan, Ann Arbor, Michigan. (12 minutes)

III. "Is Diagnosis Significant for Progressive Education?"
Paul T. Rankin, Supervising Director of Instruction, Board of Education, Detroit, Michigan. (12 minutes)

IV. Address.
Edward L. Thorndike, Professor of Psychology, Teachers College, Columbia University, New York, N. Y. (20 minutes)

V. "The Cultural Significance of School Failure."
George S. Stevenson, Director, Division on Community Clinics, National Committee for Mental Hygiene, 50 West 50th Street, New York, N. Y. (20 minutes)

VI. Invited Discussion. (Time limit: 4 minutes)
Willard W. Beatty, Superintendent of Schools, Bronxville, N. Y.
Mrs. Lois Coffey Mossman, Associate Professor of Education, Teachers College, Columbia University, New York, N. Y.
Philip A. Boyer, Director, Division of Educational Research and Results, Public Schools, Philadelphia, Pa.

VII. General Discussion. (Time limit: 3 minutes)
Open to members of the Society.

The four-minute discussion of Mr. Boyer was followed by a short discussion centering about the adequacy of the treatment in the Yearbook of diagnosis applicable to the objectives cherished by advocates of progressive education. This discussion was participated in by Messrs. Whipple, Rankin, and Brueckner. On this occasion, at least, the Tuesday evening session was undoubtedly worth holding.

GUY M. WHIPPLE, *Secretary.*

SYNOPSIS OF THE PROCEEDINGS OF THE BOARD OF DIRECTORS OF THE SOCIETY DURING 1935

This synopsis, indicating matters of importance only that have been considered by the Board of Directors, is presented in order that the members of the Society may be informed concerning the acts and policies of those who are directing the work of the Society.

Atlantic City Meeting of the Board

Atlantic City, New Jersey: Hotel Dennis, February 24.

Present: Charters, Haggerty, Horn, Trabue, Uhl, and Whipple.

Absent: Freeman.

1. The Secretary reported, as the result of the ballot in December, 1934, the reëlection of Director Uhl and the election of Professor George Counts, to serve for three years, beginning March 1, 1935.

2. The sending of representatives annually to the Council of the A. A. A. S. was questioned, in view of the infrequent discussion there of any matters of interest to this Society. It was concluded, however, that the arrangement should be continued for the time being.

3. The Secretary reported that, after securing bids from various printers, it seemed desirable to award the printing of *Educational Diagnosis* to the Plimpton Press, Norwood, Massachusetts.

4. The Board voted, as a protection to the Treasurer and to the Board itself, to resume the auditing of the Treasurer's accounts, which had been omitted the past few years to economize funds. A certified accountant is to audit the accounts at least once in three years.

5. In accord with the policy that has prevailed for some time, the Board of Directors endorsed a statement that had been sent by the Secretary to Mr. Gulick, when Mr. Gulick desired to have this Society express its approval of the work of the Commission of Inquiry on Public Service Personnel. The policy here mentioned is that neither the Board of Directors nor the Society as a whole should endorse any movement or plan of activity in the field of education, however heartily it might be endorsed by the members of the Board as individuals.

6. A proposal by the Secretary to simplify and to alter the method of making nominations for the Board of Directors was laid on the table until members of the Society should care to bring forward concrete proposals for changing our present methods of nomination.

7. Director Haggerty was reëlected Chairman of the Board for one year, beginning March 1, 1935.

8. Dr. G. M. Whipple was reappointed Secretary-Treasurer and Editor of the Yearbooks for three years, beginning March 1, 1935.

9. Drs. M. E. Haggerty and W. S. Gray were appointed representatives of the Society on the Council of the A. A. A. S. for the summer meeting at Minneapolis, and Drs. F. B. Knight and W. S. Gray were appointed representatives on the same Council for the winter meeting at St. Louis.

10. Dr. Harold Rugg presented no report to the Society on the work of his Committee that had been sanctioned to produce a yearbook on "The Scientific Method in Education."

11. The Board took no action on a communication from President L. D. Coffmann, who said that it was impossible for him to give the time needed for organizing a committee on "The Organization of Higher Education," and that the undertaking should, in his opinion, be dropped entirely or postponed indefinitely.

12. A report was presented to the Board by Professor Kandel in person concerning the status of the proposed yearbook on "International Relations" that had been in charge of Professor Shotwell. He reported that the rapid shifting in this field necessitated the abandonment of many features of the original plan, and the starting out anew upon a different plan, featuring, among other things, an analytical study of existing textbooks. The Board continued the original grant of $500 to Professor Kandel, and made a number of suggestions concerning the contents and methods of constructing a yearbook on this newer plan, with the hope that it might be published in February, 1937.

13. Director Uhl reported in person on the activities of his Committee on "Music Education," and the Board urged him to complete his manuscript in time for publication in February, 1936. To subsidize another meeting of the Committee, the Board voted an addition of $400 to the previous appropriations made to this Committee.

14. Mr. Dinwiddie reported the impossibility of securing subsidies essential for exploratory study preliminary to the yearbook he had in mind on "Education in Relation to Vocation," and he reluctantly cancelled his proposal that the Society produce a yearbook on this topic.

15. The Secretary's suggestion for a yearbook on "Problems of the Elementary-School Curriculum" was discussed informally. The opinion prevailed that such a yearbook would have to wait until further progress had been made with respect to various fields of subject matter.

16. The suggestion of the Secretary, made a year ago, that there should be a yearbook on the "Social Studies in the Elementary School" reappeared as a joint proposal by Professor Wesley of Minnesota and Dr. Howard Wilson of Harvard University, in which the Secretary joined. The proposal looks toward the production of a yearbook about 1937 or 1938 that will combine and clarify and stress the practical applications of such previous reports upon the social studies as have recently appeared, or as are about to appear from several

sources. A more comprehensive and concrete plan for a yearbook on the social studies is to be submitted to the Board later.

17. Director Haggerty had submitted to the Directors, prior to the Board meeting, material pertaining to art education. He asserted that there was room for much improvement in the present point of view on art in the schools, and that general interest in art as an aspect of life is so rapidly increasing that within a few years there will be need for a new orientation in this field. The Board asked Director Haggerty to draw up a plan that might be considered as a program for a yearbook, to be completed perhaps five or six years from now.

18. The proposal of J. Cayce Morrison, of the State Education Department, Albany, that the Board should organize a yearbook on "Fine and Practical Arts in the Elementary Schools" was deemed a natural part of the general topic just mentioned, and consideration was deferred accordingly.

19. Dr. Warren W. Coxe, of the State Education Department, Albany, was present in person to discuss with the Board his suggestions for a yearbook that would provide an authoritative and clear statement of the problems connected with ability grouping, and with the general principles underlying all forms of grouping in the public schools. Dr. Coxe was offered an opportunity to publish such a yearbook in February, 1936, if he could possibly get together a committee that would produce a manuscript in time to meet that schedule. Part I of this Yearbook is the result of his efforts.

20. Superintendent Carleton Washburne, of Winnetka, was present in person to elaborate a suggestion previously made by correspondence, that the Society produce a yearbook dealing with the suitability of various parts of the curriculum to various stages of the child's maturity. After some discussion of the implications and scope of this subject, Superintendent Washburne was asked to submit a more detailed outline of his plan.

21. Dean Kefauver, of Stanford University, proposed a yearbook on "Guidance in Educational Institutions," pointing out that ten years had elapsed since the Society's Yearbook on "Vocational Guidance." The Board was, in general, sympathetic toward Dean Kefauver's suggestions, but desired more detailed information as to contents, personnel, time schedule, estimated costs, etc.

Chicago Meeting of the Board

Chicago, Illinois: Hotel Stevens, December 5.

Present: Freeman, Haggerty, Horn, Trabue, Whipple.

Absent: Counts.

1. The total number of yearbooks distributed from 1916 to date was reported as 256,658.

2. Permission was granted the Weber-Costello Company, manufacturers of maps and globes, to reprint Chapter XXV of the Geography Yearbook upon payment of a specified fee.

3. The program proposed for presenting Parts I and II of the 1936 Yearbook at the St. Louis meeting was discussed and adopted in its essential outline.

4. Action was taken looking toward a possible reduction in the selling price of certain yearbooks.

5. Attention was called to the dilemma confronting the chairmen of certain yearbooks, between presenting a unified, coherent picture of the committee's view and presenting a broad, and perhaps more representative, picture by inviting contributions from persons holding views divergent from those of the committee, with the result that the reader may become confused and the committee's pronouncements obscured. The Board reaffirmed its conviction that controversial issues should be clearly set forth; but suggested that an effort be made to bring contributors into contact with the yearbook committee for direct discussion of controversial issues, and also that contributions that then oppose the views of the committee be placed in a special section of the yearbook demarcated from the report of the committee.

6. Professor Harold Rugg resigned the chairmanship of the Society's Yearbook Committee on Education as a Science. His resignation was accepted, and Professor Frank N. Freeman was appointed to succeed him.

7. No action was taken on the proposed Yearbook on "The Organization of Higher Education," on which President Coffman felt unable to make any headway in the immediate future.

8. Dr. Kandel reported what had been done toward producing a Yearbook to be entitled "International Understanding through the Public School Curriculum." The Board discussed his report at some length and made certain suggestions to Chairman Kandel.

9. Dr. Howard Wilson and Professor E. B. Wesley submitted a statement of tentative plans for a proposed Yearbook to appear in 1938 and to deal with the Social Studies. The Board voted $500 to cover the expenses of a preliminary conference of persons interested in this undertaking, with the hope that this advisory group would recommend to the Board at its St. Louis meeting, February 23, the personnel of a committee and the main outlines, at least, of the proposed Yearbook.

10. No action was taken on a Yearbook suggested recently by Director Haggerty and Mr. J. Cayce Morrison in the field of Art Education.

11. Specific action on the Yearbook proposed by Superintendent Carleton Washburne on "The Relation of the Curriculum to Maturity" was deferred until the next meeting of the Board on account of the lack of certain desired information.

12. No action was taken, because no report was received, with respect to a Yearbook to be entitled "Guidance in Educational Institutions" that had been suggested by Dean Kefauver, of Stanford University.

13. Dean Hudelson, of West Virginia University, proposed that the Society make a yearbook of the doctorate thesis of Mr. M. R. Dodd, relating to the im-

provement of teachers by certain types of supervision. The Board reaffirmed its policy against publishing any thesis as a yearbook of this Society.

14. Dr. Kathryn McHale, General Director of the American Association of University Women, Washington, D. C., suggested that the Society publish a yearbook that would present material similar to that embodied in the Society's Yearbook on "Changes and Experiments in Colleges of Liberal Arts," with special reference to the work of the last five years in that field. The Board felt that it was not opportune or desirable for the Society to publish another yearbook on this aspect of education within so short a time.

15. The idea of bringing to date the material in an older yearbook suggested to the Secretary that Dr. W. S. Gray had said some two years ago that it would be feasible now to produce a second yearbook on reading. The Board voted to ask Dr. Gray to act as chairman of a committee to accomplish this, with the hope that it could be published in 1937. The Board also placed $500 in the hands of the Treasurer for meeting expenses incurred by Dr. Gray in holding a preliminary conference of an advisory committee during the next few weeks.

16. The suggestion was made that a yearbook might be considered on the general topic of "The Interrelation of Government and Education," but no formal action was taken on the suggestion.

17. The Board adjourned to meet at St. Louis, Sunday, February 23, 1936.

REPORT OF THE TREASURER OF THE SOCIETY FOR 1934–1935

Balance on Hand, March 1, 1934, per prior report			$13,289.89
Receipts			
From Sale of Yearbooks:			
January to June, 1933 (balance)	$3,250.56		
July to December, 1933	3,127.82		
January to June, 1934 (part)	3,927.30		
		$10,305.68	
From Quotations and Miscellaneous		22.50	
Interest on Bonds, etc.:			
Interest on Sales Due	$ 18.52		
Interest on Deposits	4.67		
Interest on Securities	492.50		
		$ 515.69	
Dues from Members		3,107.91	
Total Receipts for the Year			13,951.78
Total Receipts, Including Initial Balance			$27,241.67
Expenditures			
Yearbooks			
Manufacturing and Distribution:			
Manufacturing 33d, II	$ 3,557.71		
Distributing 33d	502.83		
Cuts for 34th	54.07		
Reprinting	886.20		
		$5,000.81	
Preparation:			
Educational Diagnosis Committee	$ 451.20		
Music Committee	327.15		
		778.35	
Total Expenditures for Yearbooks			$5,779.16
Meetings			
Cleveland, Board and Society			$ 213.21

(EXPENDITURES continued)

Secretary's Office

Editorial, Secretarial, and Clerical Services	$ 2,696.36	
Office and Deposit Box Rent	63.00	
Supplies, Stationery, Printing, Postage	174.70	
Travel	61.72	
Bad Checks, Refunds, and Taxes	10.88	
Miscellaneous	16.28	
		3,022.94
Total Expenditures for Year		$ 9,015.31

ANALYSIS OF BALANCE ON HAND FEBRUARY 28, 1935

Balance on Hand, February 28, 1935:		
Cash:		
Checking Account, Danvers National Bank	$ 7,241.12	
Savings Account, Danvers National Bank	17.84	
Savings Account, Danvers Savings Bank	1,039.14	
		$ 8,298.10
Securities, Face Value		9,928.26
Balance, February 28, 1935		$18,226.36
Total Expenditures and Closing Balance		$27,241.67

Note: The funds on deposit in checking and savings accounts and the securities owned by the Society on March 1, 1934, and February 28, 1935, have been attested by officials of the banks concerned; all listed expenditures have been compared with cancelled vouchers, and receipts from sales have been compared with statements submitted by the Society's publishers. Information concerning details comprised in the foregoing summary of the Society's financial transactions is available to any member of the Society on application to the Board of Directors.

G. M. WHIPPLE, *Treasurer.*

MEMBERS OF THE NATIONAL SOCIETY FOR THE STUDY OF EDUCATION

(This list includes all persons enrolled Dec. 15, 1935, whether for 1935 or 1936)

HONORARY MEMBERS

Dewey, Professor John, Columbia University, New York City.
Hanus, Professor Paul H., Harvard University, Cambridge, Mass.

ACTIVE MEMBERS

Abelson, Dr. Harold H., College of the City of New York, New York City.
Abernethy, Professor Ethel M., Queens College, Charlotte, N. C.
Adams, Jesse E., College of Education, University of Kentucky, Lexington, Ky.
Adams, Miss Ruby M., Director of Elementary Education, Schenectady, N. Y.
Ade, Lester K., Principal, New Haven State Normal School, New Haven, Conn.
Aitken, C. C., State School, Kirup, Western Australia.
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Alexander, Professor Carter, Teachers College, Columbia Univ., New York City.
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Allen, C. F., School Administration Building, Little Rock, Ark.
Allen, Miss Clara B., 145 East Maple Ave., Ottumwa, Iowa.
Allen, Professor Fiske, State Normal School, Charleston, Ill.
Allen, I. M., Superintendent of Schools, Highland Park, Mich.
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Anderson, Homer W., Superintendent of Schools, Omaha, Neb.
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Arnold, Miss Clio, Department of Education, Sue Bennett College, London, Ky.
Ashbaugh, Professor E. J., Miami University, Oxford, Ohio.
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Baker, Miss Edna Dean, Pres., National College of Education, Evanston, Ill.
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Chambers, W. M., Superintendent of Schools, Okmulgee, Okla.
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Choate, Ernest A., Prin., Christopher Columbus Public School, Philadelphia, Penn.
Choy, Jyan, Dir., Inst. for Educ. Research, Sun Yatsen Univ., Canton, China.
Cline, E. D., Superintendent of Schools, Dubuque, Iowa.
Cobb, B. B., Superintendent of Schools, Waco, Texas.
Cobb, T. H., Superintendent of Schools, Urbana, Ill.
Cochran, Professor T. E., Centre College, Danville, Ky.
Cochran, Warren B., Teachers College, Columbia University, New York City.
Coetzee, Dr. J. Chr., Reitz Street, Potchefstroom, South Africa.
Coffey, Wilford L., 728 W. Lenawee Street, Lansing, Mich.
Coffman, Lotus D., President, University of Minnesota, Minneapolis, Minn.
Colding, Miss Kate, 522 Fourth Street, San Antonio, Texas.
Cole, C. E., R.F.D. 1, Temple, Penn.
Cole, Professor Mary I., Western Kentucky Teachers Coll., Bowling Green, Ky.
Collier, Clarence B., Dean, State Teachers College, Florence, Ala.
Colmore, Mrs. Margarethe, 1032 Cragmont Ave., Berkeley, Calif.
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Connor, William L., Director of Research, Public Schools, Cleveland, Ohio.
Cook, F. W., Superintendent of Schools, High School, Plainfield, N. J.
Cook, Dr. Walter W., Eastern Illinois State Teachers College, Charleston, Ill.
Cooke, Miss Flora J., Francis W. Parker School, 330 Webster Ave., Chicago, Ill.
Cooper, Harry P., Board of Education, Minneapolis, Minn.
Cooper, Hermann, State Education Department, Albany, N. Y.
Cooper, Professor William J., George Washington University, Washington, D. C.
Corbally, Professor John E., University of Washington, Seattle, Wash.
Coultrap, H. M., Geneva, Ill.
Counts, Professor George S., Columbia University, New York City.
Courtis, Professor S. A., University of Michigan, Ann Arbor, Mich.
Covey, George H., Supt., Third District Westchester County, Katonah, N. Y.
Cox, Henley L., Principal, Wendell Phillips School, Kansas City, Mo.
Cox, Professor Philip W. L., New York University, New York City.
Coxe, Dr. W. W., Educ. Research Division, State Educ. Dept., Albany, N. Y.
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2. ELIGIBILITY TO MEMBERSHIP. Any person who is interested in receiving its publications may become a member by sending to the Secretary-Treasurer information concerning name, title, and address, and a check for $3.50 (see Item 5). Membership may not be had by libraries, schools, or other institutions.

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